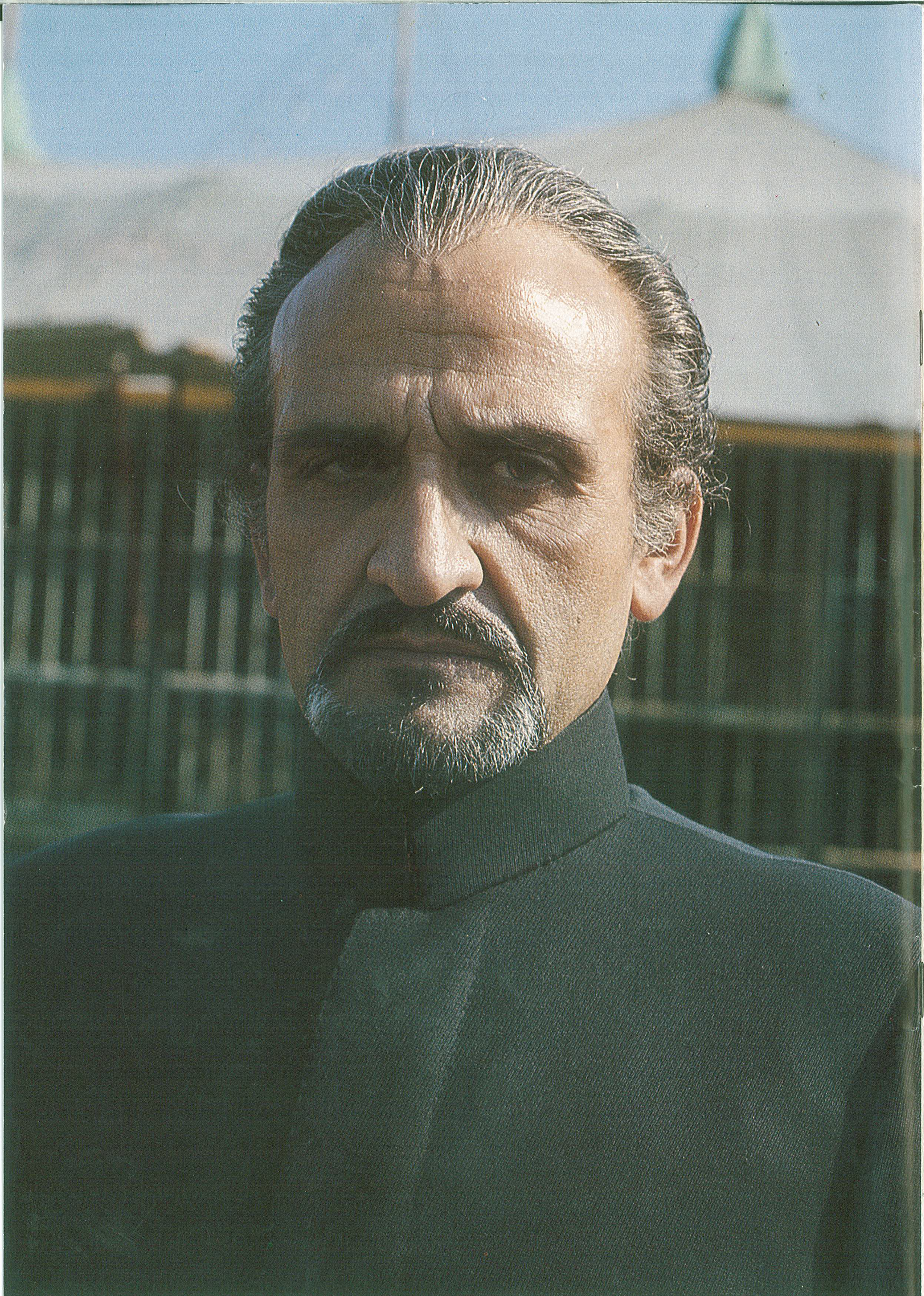
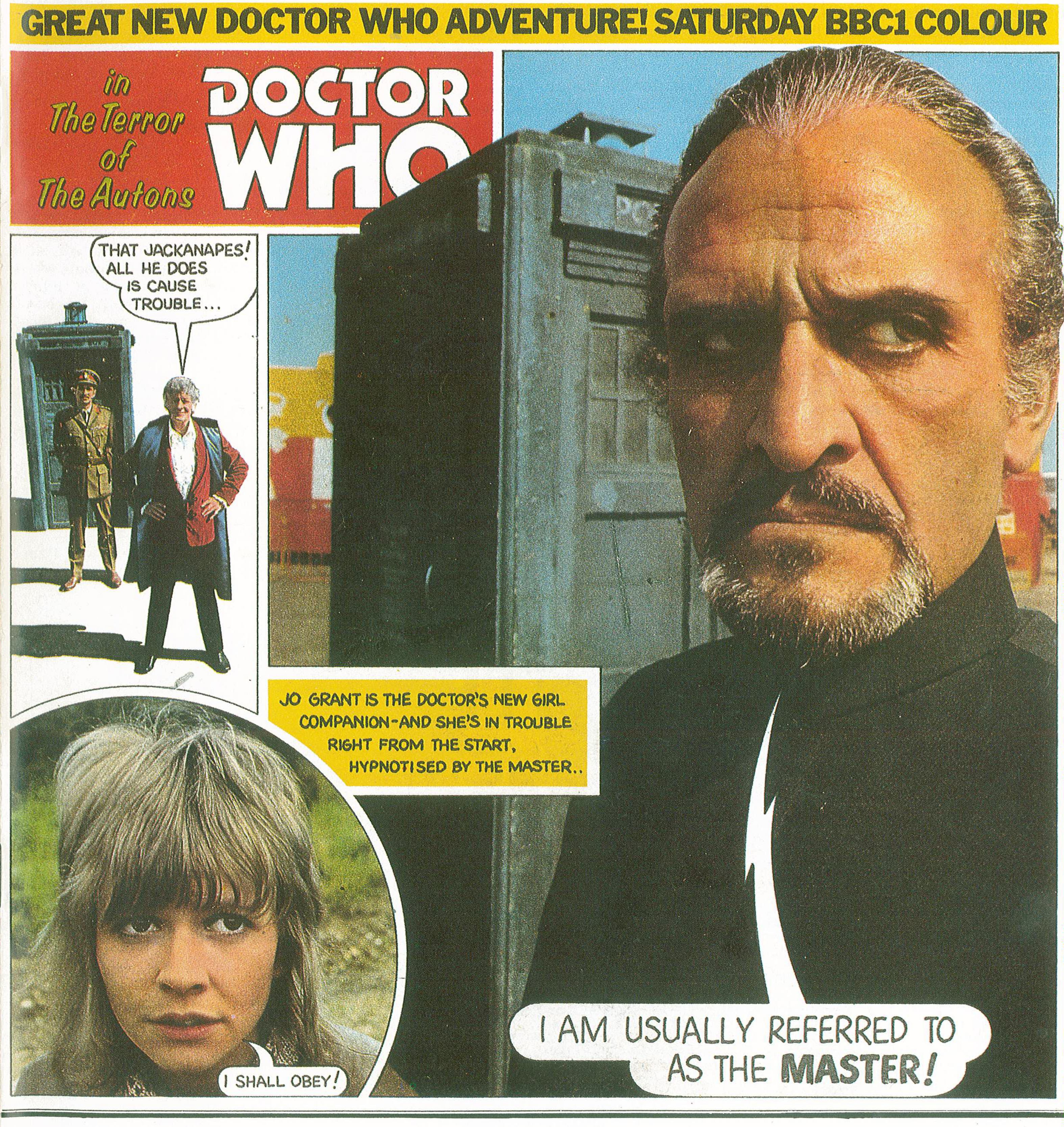


Roger Delgado ~ A Tribute

by Michael Piatkowski


GREAT NEW DOCTOR WHO ADVENTURE! SATURDAY BBC1 COLOUR
in The Terror of The Autons
DOCTOR WHO
THAT JACKANAPES! ALL HE DOES IS CAUSE TROUBLE...
JO GRANT IS THE DOCTOR'S NEW GIRL COMPANION–AND SHE'S IN TROUBLE RIGHT FROM THE START, HYPNOTISED BY THE MASTER..
I SHALL OBEY!
I AM USUALLY REFERRED TO AS THE MASTER!

Officially approved by Kismet D. Marlowe

COVER, ARTICLE & CAST LIST REPRODUCED WITH KIND PERMISSION OF *RADIO TIMES*

Cover story

Dr Who v The Master

Saturday 5.15 BBC1 Colour

Three clowns were wheeling a telephone box past the big top. A police car, blue light flashing, skidded broadside in the mud for the benefit of the camera crew as what looked suspiciously like a bright yellow Model T Ford pottered out of sight behind a line of elephants. *Dr Who* was at the circus.

This long-running series – it was first screened as long ago as 1963 – returns this week with a few changes. Barry Letts, who produces and sometimes directs, has been moulding the series with care. 'Like most of the cast I'm an avid science fiction man,' he says. 'I mean science fiction rather than science fantasy. And that means making sure it's believable.'

Sinister

That's why Doctor Who hasn't been zooming off on quite so many wild journeys into the past or future – there are quite enough plausible adventures to be had right here on Earth. Still, Doctor Who needs an opponent worthy of his mettle, and something had to be done to maintain a constant threat to his intrepid followers. So, lo and behold – The Master!

The Master is in fact another Time Lord. Banished to Earth for his wicked doings, he leads an aggressive force of aliens from outer space in a desperate bid for world power. Played by the suitably sinister but sophisticated Roger Delgado, he soon becomes Moriarty to Doctor Who's Sherlock Holmes.

'More than a Moriarty' is Delgado's description. He tried three times to break into *Dr Who* and is thrilled with the scope the part offers now he's made it. In considering his approach he's wary of a past history of heavily accented foreign baddies inevitably winding up in pine-wood boxes. On the other hand there's a danger of being too lighthearted.

'I don't think that'll happen though,' says Delgado. 'I remember starting 16 years ago in *Midday Matinées*. Once I was faced with the unbelievable line, "Come in and put your feet up on the Algerian poof." If you can handle something like that then you can handle anything!'

Nevertheless, there is an element of fun in *Dr Who*. And in keeping with that element, *out* go the naïve young girls that the Doctor carried for so long. *In* comes Jo Grant, an over-keen newly-fledged secret agent from Unit. Supposedly she is keeping an eye on the Doctor's doings, though it usually ends up the other way round. Jo is played by Katy Manning, who is tiny, 21, and very much 1971.

Vitality

Her vitality and enthusiasm have a noticeable effect on the others, though Barry Letts is keeping a paternal eye on her – in order to assess how much of her own personality should be reflected in the writing of any future scripts.

Jon Pertwee – 'he's invincible'

No paternal eye is needed for the other two permanent members of the team – Nick Courtney and Jon Pertwee, Doctor Who himself.

Nick, now a Brigadier, first appeared in 1968 and soon earned promotion to a permanent place. The military man is a recognisable figure who maintains that all-important credibility, and provides a commonsense foil to the Doctor's wilder flights of fancy.

Invincible

As for Jon, he's invincible. He's the Leading Man rather than The Star, and his approach automatically fosters the 'company' spirit rather than any kind of hierarchy. But he knows when to laugh, and still loves shocking people when on location – taking a lunch-break from filming he burst magnificently into the local across the road, his purple cape flapping in the faces of the 'police' escort at his heels.

Above all he's made the part his own. He remembers holidaying in Morocco and being stopped by a policeman.

'M'sieur – un moment s'il-vous plaît.'

'Oh, er – what is it?'

'Pardon – mais c'est Doctor Who, n'est-ce-pas?'

'My God! I mean, yes, I am.'

GILES POOLE

5.15 *Colour : New series*

Dr Who

starring **Jon Pertwee**
Terror of the Autons
by ROBERT HOLMES
Part 1

A mysterious arrival at a circus . . . sabotage at a deep space research centre . . . and the Doctor is warned that his most deadly enemy has arrived on Earth. The Doctor has a life-and-death struggle on his hands – and a new assistant to add to his troubles.

Rossini .... JOHN BASKCOMB
The Master .... ROGER DELGADO
Museum attendant... DAVE CARTER
Dr Who .... JON PERTWEE
Jo Grant .... KATY MANNING
Professor Philips ... CHRISTOPHER BURGESS
Goodge .... ANDREW STAINES
Brigadier Lethbridge Stewart ... NICHOLAS COURTNEY
Captain Mike Yates ... RICHARD FRANKLIN
Radio Telescope Director ... FRANK MILLS
Time Lord .... DAVID GARTH
Rex Farrel .... MICHAEL WISHER
Sergeant Benton...... JOHN LEVENE
McDermott .... HARRY TOWB

Title music by RON GRAINER and BBC RADIOPHONIC WORKSHOP
Incidental music by DUDLEY SIMPSON
Script editor TERRANCE DICKS
Designer IAN WATSON
Producer BARRY LETTS †
(Dr Who v The Master: page 11)

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INTRODUCTION

Thursday 9th July, 1987

Of all the warmth and love that has been shared with me by the friends of Roger Delgado I can but begin to speak of.

Compiling this tribute has been an extremely moving experience, and it will remain a part of me for the rest of my life.

The kindness and generosity of all the people I have had the pleasure to meet and speak with has astounded me. Roger Delgado was so obviously loved by all the people around him.

I would like to take this opportunity to express my deepest thanks to everyone who's been connected with this tribute, but especially I would like to mention Kismet Delgado (now Kismet D. Marlowe). My deepest and sincerest thanks for all the time you have spent helping me, and the trouble you have gone to. You're a wonderful, and remarkable lady.

And Gary, how can I ever hope to thank you enough for being my own *'Jim'll Fix It'*. I can hardly believe all the hard work and dedication you have put into making a dream a truly treasurable reality.

And now, as you read this tribute, I hope that some of the love which the UNIT team so kindly shared with me, will be experienced by you — so that a little of that Delgado magic will live on.

I would like to dedicate this tribute to Kismet, the woman who brought so much joy into Roger's life

— Michael Piatkowski

Acknowledgements
Thank you to all the people who helped me in the compiling of this tribute. To list you all would be more lengthy than the tribute itself. But I would like to express an extra-special thank-you to the following people, without whom the realisation of this idea would not have taken place; Kismet Delgado, Richard Franklin, Nicholas Courtney, Jon Pertwee, John Levene, Barry Letts, Terrance Dicks, Anthony Ainley, Katy Manning, Tim Munro and Sylvia Pegg.

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When I must Leave You *by Helen Steiner Rice*

When I must leave you
  for a little while,
Please do not grieve
  and shed wild tears
And hug your sorrow
  to you through the years,
But start out bravely
  with a gallant smile;
And for my sake
  and in my name
Live on and do
  all things the same,
Feed not your loneliness
  on empty days,
But fill each waking hour
  in useful ways,
Reach out your hand
  in comfort and in cheer
And I in turn will comfort you
  And hold you near;
And never, never
  be afraid to die,
For I am waiting
  for you in the sky!

Roger Delgado

“I’m just happy to have been a part of his life”.

by Jon Pertwee

“I worked with Roger for years. Roger Delgado was one of my very greatest friends, both on and off the set. Together with our wives we were very great friends and we went on picnics and we dined at each other’s houses frequently. We spent a lot of time together and so his was not only a great loss to me as a professional but a great loss to me as a friend.

“Roger was great at a dinner party — he was a fine conversationalist — but he was a very, very shy man. He wasn’t very out-going at all, in fact we used to joke that the greatest fun he ever had was to sit at home with his dog at his feet with his carpet slippers on drinking a good cup of brandy whilst he actually caught up with his dinner!

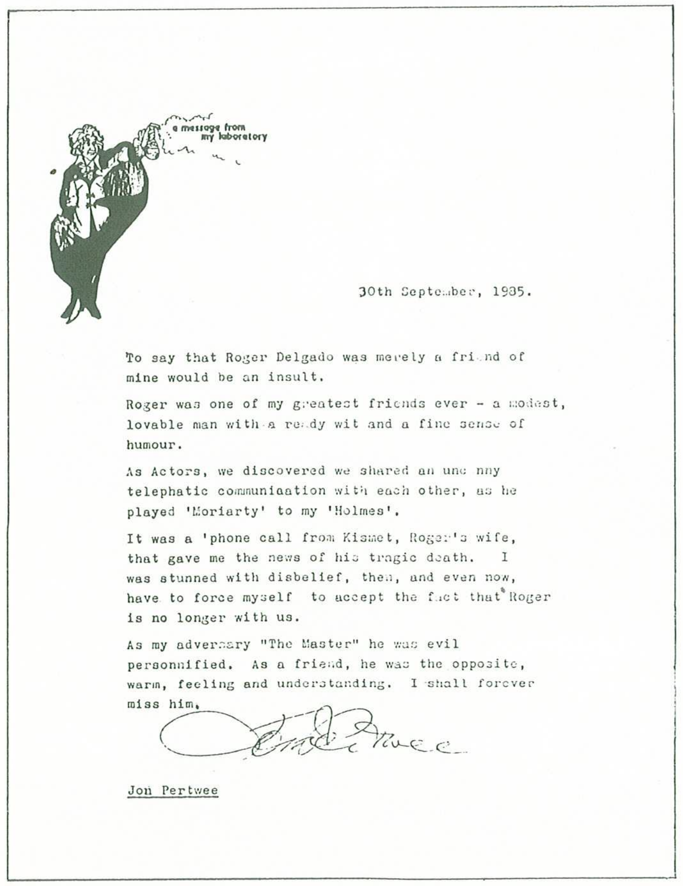
“I’ve always called him the bravest man I ever knew. I’m just happy to have been a part out of his life.

“I loved being in his company and we laughed a lot. I can’t remember what at. However, when he was working he was very serious. I remember on one occasion we were filming something and the BBC floors were painted with a special paint to make them appear like marble. This was fine, but the idea is that you can take it off very quickly so that the surface can be cleaned, so they came on with the detergent and prepared it for the next set. In this particular set that we had, there was a desk with a jug of water on it, and we were fighting and we spilt this water all over the floor and it became like an ice-rink and we were slipping and sliding and falling flat on our backsides and I got up through it, hysterical with laughter, and Roger kept a straight face, but I could feel him heaving underneath my embrace, knowing that he was also having the giggles, and he whispered to me, while we were struggling on the floor, *‘I think we’d better stop this, this is ridiculous,’* and I was just going to stop when Barry shouted down in the earphone to his personal assistant on the floor, *‘Keep it going, for God’s sake don’t let them stop’*, because evidently it looked marvellous on screen!

“I remember things like that, but again he **never** cracked a smile. Now many other times, with people like Nicholas Courtney and Katy Manning and our other mates, we had times when we laughed so much we had to go out and have a cigarette and a cup of coffee and come back five or ten minutes later when we’d controlled ourselves, but never with Roger. Roger was absolutely rigid and straight while he was working.

“Roger’s death had a lot to do with my decision to leave the programme, though a lot of other things happened as well. Roger died, Barry Letts, who I thought was a wonderful producer, was leaving, Terrance Dicks, the script editor, left and Katy had already left.

“I loved working with Liz Sladen, but it was undoubtedly the end of an era and it seemed to be a good time to go, coupled with the fact that I asked the BBC to give me a rise and they refused, and so that also helped!”



a message from
my laboratory

30th September, 1935.

To say that Roger Delgado was merely a friend of mine would be an insult.

Roger was one of my greatest friends ever - a modest, lovable man with a ready wit and a fine sense of humour.

As Actors, we discovered we shared an uncanny telephatic communiaation with each other, as he played 'Moriarty' to my 'Holmes'.

It was a 'phone call from Kismet, Roger's wife, that gave me the news of his tragic death. I was stunned with disbelief, then, and even now, have to force myself to accept the fact that Roger is no longer with us.

As my adversary "The Master" he was evil personnified. As a friend, he was the opposite, warm, feeling and understanding. I shall forever miss him.

Jon Pertwee

ABOVE: written proof of Jon Pertwee’s fondness for his number one adversary!

OPPOSITE PAGE: *‘I am the Doctor,’* **Jon Pertwee, Roger Delgado, Katy Manning and Nicholas Courtney in a publicity shot for ‘Terror Of The Autons’ (BBC Copyright), ABOVE: Roger Delgado and Jon Pertwee debate THE CLAWS OF AXOS**

BIOGRAPHY

by Michael Piatkowski

"When I look at myself in a shaving mirror I am never surprised that I always get these parts." Roger Delgado on playing 'baddies.'

Roger Caesar Marius Bernard de Delgado Torres Castillo Roberto was born on the first of March in 1918 within the sound of Bow Bells. Born of a French Mother and Spanish Father, Roger was educated at the Cardinal Vaughan school and the London School of Economics. He began his working life in a bank, but after eighteen months he walked out — and into the Nelson Repertory Company in Leicester in 1938.

Roger was born as the last sound of the final air raid in world war one sounded — perhaps an omen. When the second world war broke out, Roger wanted to do his bit for Britain. Despite being proud to be a Cockney, Roger was turned down by the British Army who would not have him because of his French and Spanish parentage. Roger was understandably very hurt and upset by this. He attempted to join the air force, but their reaction was the same. Roger took this very personally, but he didn't give in. He eventually joined the Royal Leicester Regiment and progressed through the Commandos in Europe, the Chandits in the Far East — indeed, Roger served with Wingate in Burma, fighting the Japanese — and ended up as a major in the Royal Signals in India.

After this seven year 'break' from acting, Roger joined the York Rep before a three year stint with the BBC Drama Rep, which he joined in 1950.

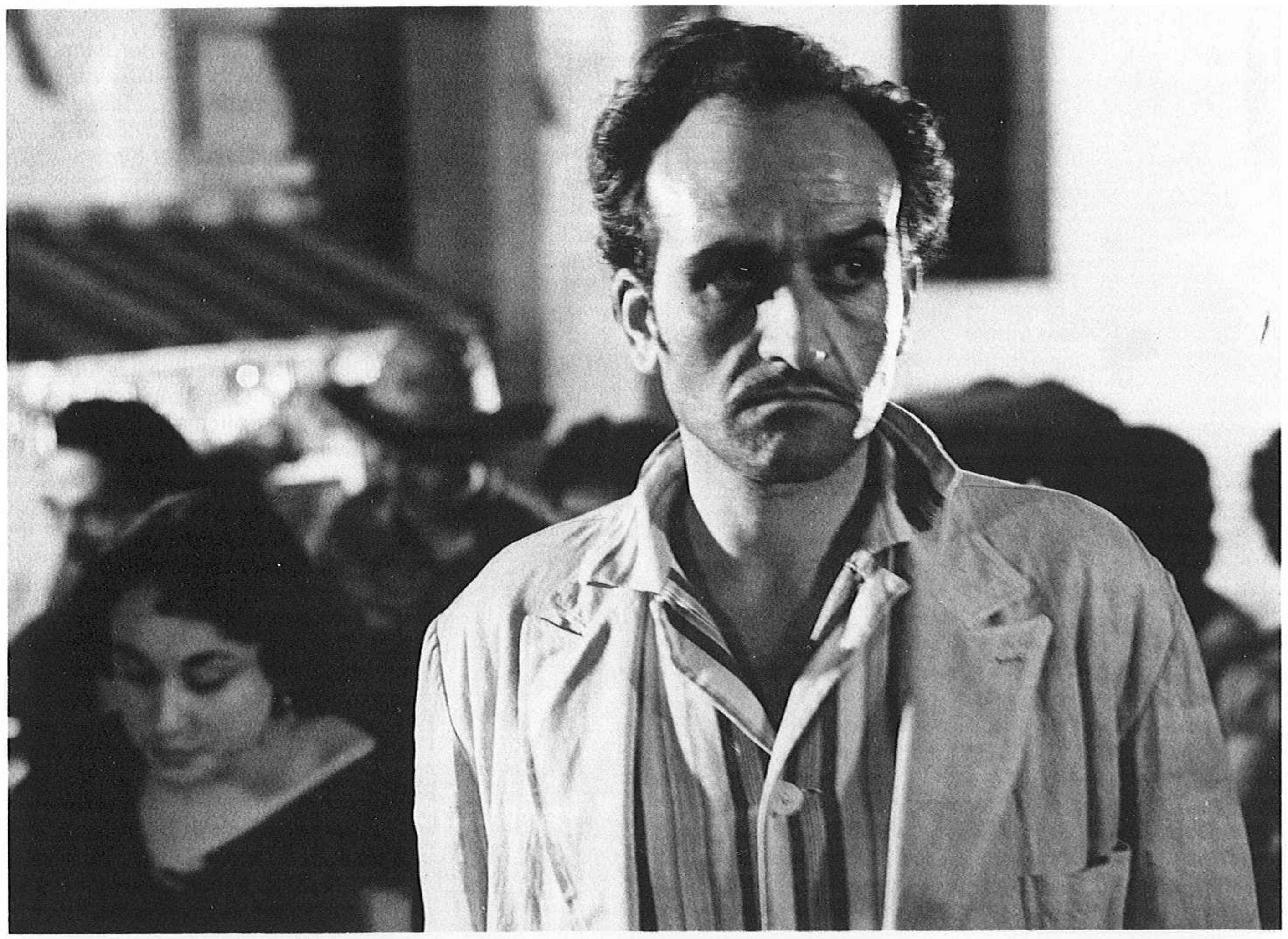
Always Roger played the bad guy — a part he played so well. He worked in virtually every field of entertainment. Roger's theatre career was nothing short of spectacular, with appearances in the West End ranging from Graham Greene's play, **The Power and the Glory,** to the farce by Brian Rix and Donald Albery, **The Diplomatic Baggage,** when his performance was applauded as **'Ebullient!'.**

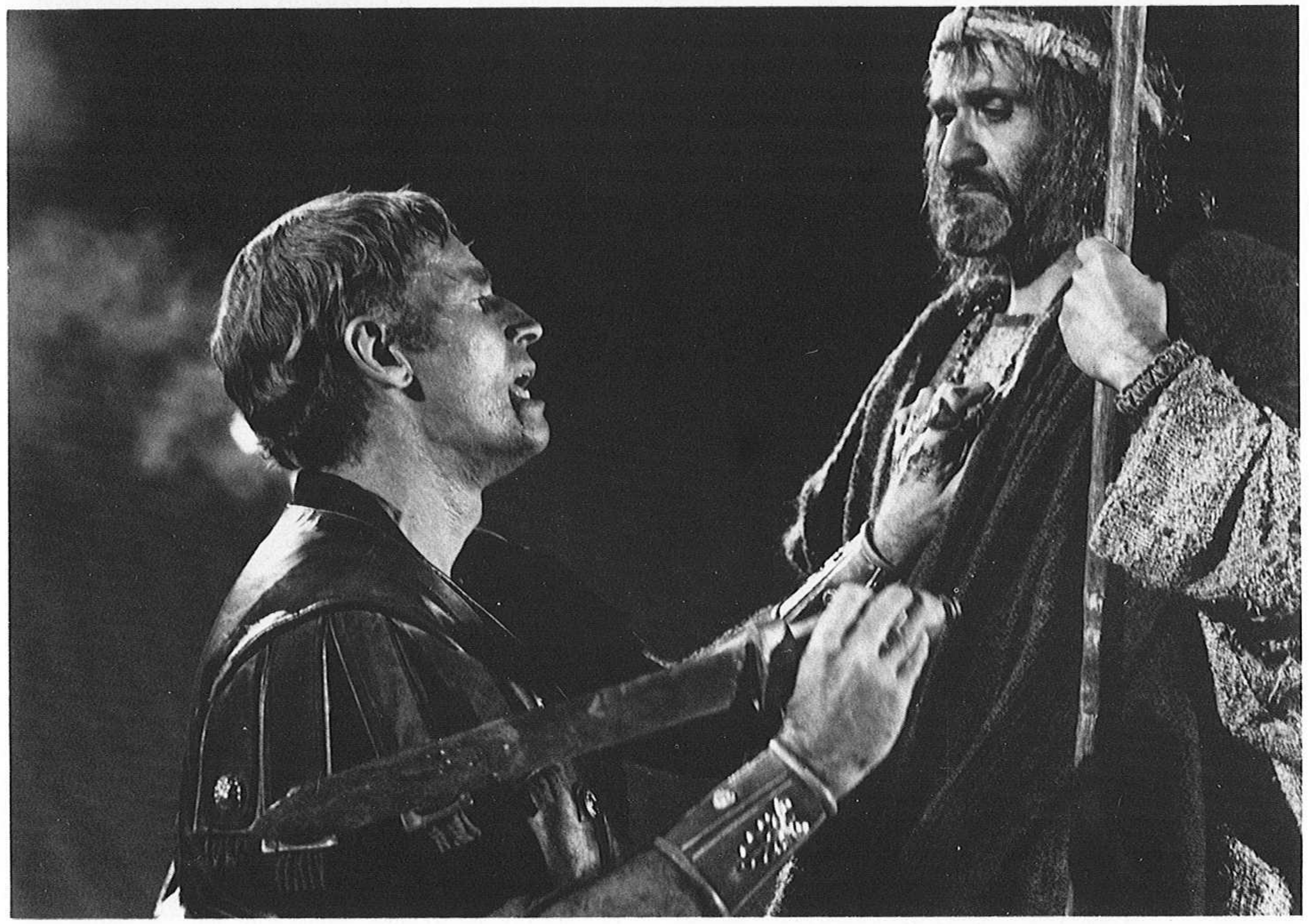
In 1961 Roger portrayed the rascally Court Rolls in the Pantomime, **Old King Cole**. This was staged at the London Palladium with Charlie Drake. Whilst Roger was playing Senior Sanchez in the play **Cactus Flower** at the Lyric Theatre in Shaftsbury, also in Shaftsbury but at the globe Jon Pertwee was playing in the smash hit comedy **There's a Girl in my Soup**. This was as close as they were to come for three years before their acquaintance in 1970.

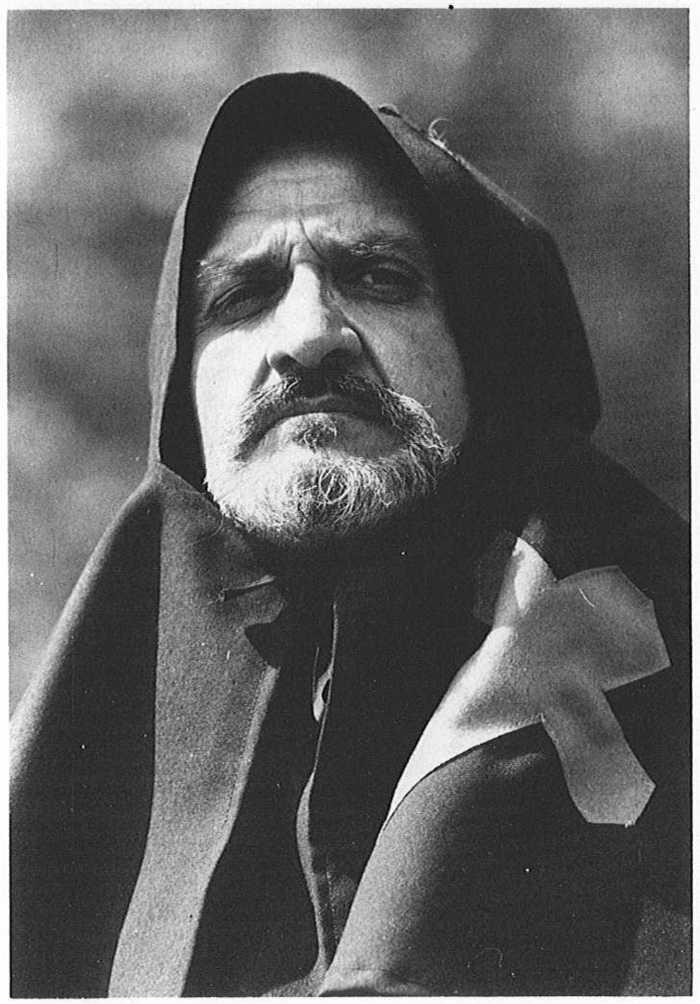
Roger's vast radio career, which spans twenty years, began in 1950 when he narrated a Wednesday matinee, **Unborn Tomorrow.** In his twenty years on radio, Roger made well over a hundred appearances, ranging from **Morning Stories** to schools programmes.

Having had a most successful theatre career, performing in such plays as **Man About the House, Skylark** and **Guinea Pig**, it was inevitable that Roger should move towards the screen with films and television.

The first film Roger made was entitled **The Captains Paradise,** starring Alec Guiness. The film was a spicy and original comedy concerning a merchant navy officer who finds earthly paradise in the love of two women on opposite shores of the mediterranean. This was but the start of Roger's success on film. He went on to make films such as **Manuela, The Power and the Glory, The Battle of the River Plate, Sandwich Man, First Man into Space, Khartoum,** (a film in which Roger's presence was used to great effect, despite his lack of dialogue), **The Mummy's Shroud, Underground, Star, The Coward** and **The Sugar and the Song.** Indeed, Roger recalled playing six middle-Eastern characters in fifteen months, such was his talent in demand by the film







industry.

"I'm the nastiest Arab of the lot, in the film Khartoum, a thoroughly treacherous, sinister and conniving character. Then there was the Audrey Hepburn film, **'Masquerade'**, *in which I had another villainous Arab part. I was a jolly old rascal of a carpet-selling Arab in Michael Bentine's film,* **'The Sandwich Man'** *too."*

Roger, nick-named by the British film studios, **Sheik El Del** took all his parts seriously, playing them convincingly.

As for his innumerable television appearances, other than **DOCTOR WHO,** Roger has also been sighted in **The Queen's Champion**, the BBC serial in which he portrayed Don José, Athos in **Three Musketeers,** leader of the Black Brotherhood in BBC's **Don Quixote**, and he has turned up in episodes of many series, including **Trouble Shooters, Maigret, Danger Man, Man in a Suitcase, The Saint, The Protectors, The Power Game, Drake, The Successor** and **Crossfire.**

When in 1970 Roger joined the **DOCTOR WHO** cast, the producer Barry Letts could have had no idea that the Master's popularity was to match that of the Doctor himself! This amazing man of 5ft 7½inches, was an extremely talented actor who had a lively and varied career in 'the profession'.

How sad it was when that career was cut short dramatically in June 1973. Roger was travelling to a location for the subsequently cancelled film, **Bell of Tibet.** The hired chauffeur-driven car, sent to pick Roger up, ran off a bend due to high speed. In the accident outside Nevsehire in Central Turkey, Roger was killed, along with a turkish film technician.

Britain was stunned, and as far as **DOCTOR WHO** is concerned, this was the beginning of the end of an era.

Plans had been made to write Roger out of the series in a dramatic final episode. Messrs Dicks and Letts can, however, only tell us of how good it would have been.

Roger Delgado was an actor of the highest order, and he shall never be forgotten by anyone associated with the magical world of **DOCTOR WHO.**

VILLAIN OR HERO, HE EXCELLED

by Timothy Munro

DANGER MAN — UNDER THE LAKE

The Doctor wasn't the only hero to face a Roger Delgado villain. Way back in 1960, John Drake of **Danger Man** encountered a ruthless forger played by Mr. Delgado. The episode, Under The Lake, is one of the best episodes of the **Danger Man** serial's first season, a season which had more than it's fair share of problems — adjustments of basic format; the restricting ½ hour length; Patrick McGoohan's drifting accent . . .

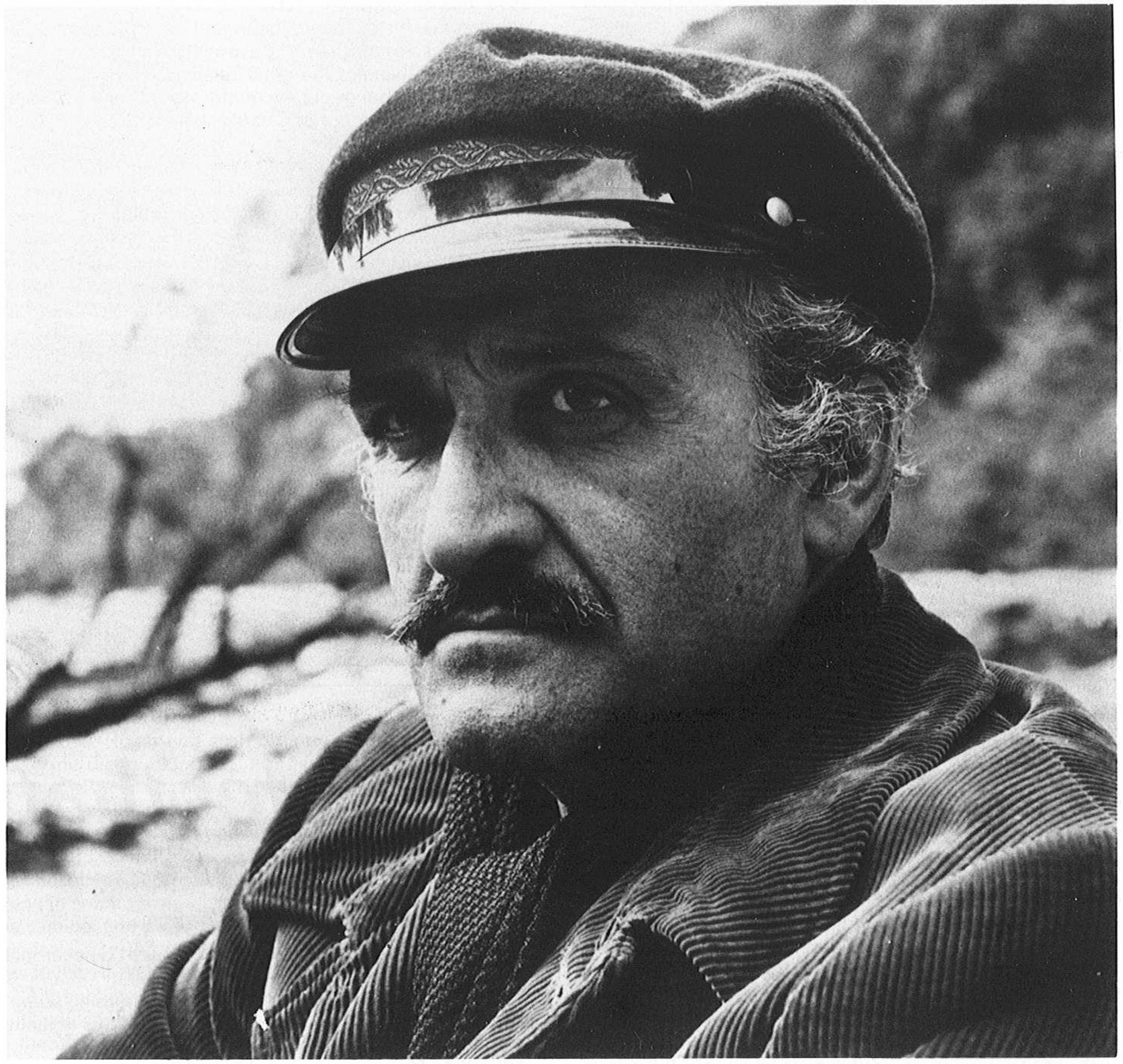
Delgado's performance is absolutely super, but was even to improve and rise up to the heights of villainy he later reached with the Master. This script doesn't really give Delgado much to work with, and he is really there simply to be the villain. Nonetheless, he does it extremely well. The episode is generally entertaining and well-made and stands up even 25 years on. It's also one of the few occasions one sees Roger Delgado without the famous beard!

THE CHAMPIONS — DESERT JOURNEY

Throughout his career, Roger Delgado kept getting cast as foreigners. In **The Champions** he's cast as an Arab, and it has to be said that he looks very good as one. He also acts very well as one, playing a minor role convincingly and enjoyably. This cannot have been easy, bearing in mind that Desert Journey is scarcely the most exciting and brilliant episode **The Champions** can boast.

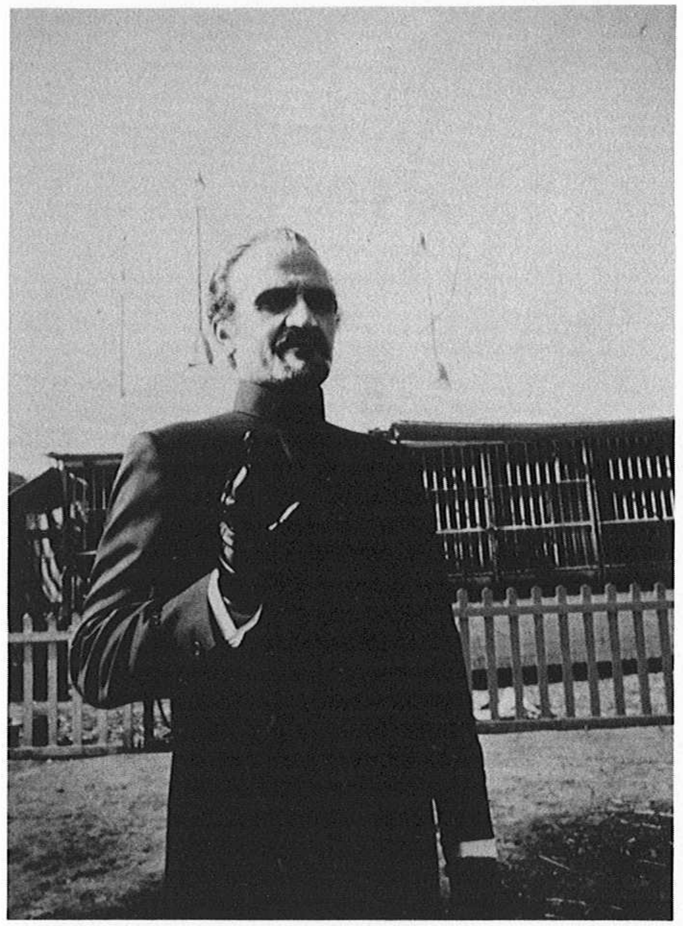
We start off with the basic premise. An Arabian country is about to collapse around the ears of Roger Delgado into chaos and revolution. A bomb attack is made on a meeting. Here, Delgado miraculously survives with only one cut, despite the fact that he was standing right beside the bomb! Only one man can unite the country, the Bey, and thus Craig Stirling and Sharon McCready, the two most boring of the Champions, are despatched to bring him out of exile. The fascinating Champion, Richard Barrett, hangs around Delgado's place, whilst Delgado fills us in on all these terrible people who are likely to bump the Bey off. It seems a pity that actors of the calibre of Roger Delgado and William Gaunt were criminally wasted like this, but even in such a small role, Roger still manages to shine. For somebody identified with villains, Delgado also makes a very convincing goodie.

Of course, the Bey does get home, and order is restored. All in all not an excellent or classic piece of television by any means, but certainly worth seeing, and notable for Delgado's ability to look so good, even when the odds were against him.



GUIDE TO PHOTOGRAPHS: page 6 – (above) Roger's first role as Mr. Hartley in GUINEA PIG at York Rep in 1938 at the tender age of 20, (below) also at York Rep in a production of MAN ABOUT THE HOUSE. Page 7 – (above) Roger eventually broke into feature films including MANUELA, and (below) in 1972 he appeared alongside Charlton Heston as THE SOOTHSAYER. Page 8 – Roger was also a prolific actor within the BBC, appearing in such productions as (above) THE THREE MUSKETEERS (as Athos) and (below) DON QUIXOTE in 1972 as 'The Leader of the Black Brotherhood'. This Page – a shot from a film made in Ireland shortly before his tragic death called UNDERGROUND.

TERROR OF THE AUTONS



by Timothy Munro

When Roger Delgado stepped from the horsebox and proceeded to control old Luigi Rossini, he was making history. There is surely no character in the history of **DOCTOR WHO** who has made an entrance to equal that of the Master. Delgado steps into the series with style and confidence which suggests to the uneducated viewer that he'd been doing **DOCTOR WHO** for years.

Terror Of The Autons is, in every respect, a classic **DOCTOR WHO** story which, indeed, is so good that it is difficult to know where to start. Generally, the whole thing reeks of quality. It is true that there is some rather dodgy C.S.O. here and there, but the rest of the production is so well handled that one would be foolhardy to take much notice of this minor aberration.

Robert Holmes' script is excellent in all respects. It works perfectly as a sequel to **Spearhead From Space** and it works as a story in its own right too. It is also, as it had to be, a perfect introduction for the character of the Master. Every single characteristic the evil Time Lord has displayed since 1971 has its origins in **Terror Of The Autons.** His cold ruthlessness, his debonair charm and even the blind panic which later resurfaced in **Castrovalva** all started here. Holmes also handles the other regulars enormously well. In particular he brings out the humorous side of the Doctor, a side which often got lost under Jon Pertwee's 'Playing for realism'.

This excellent script is backed up by very professional production staff. Of particular note is the battle scene in episode 4. The shots of Autons flying through the air are breathtaking. The design throughout the serial is notably good, especially the infamous doll — which really is as ugly as Jo seems to think — and the chilling carnival masks. These work precisely because they **are** so friendly and cheerful looking.

To close where this review began, Roger Delgado's impact is remarkable. It took Anthony Ainley several stories to completely establish the Master as a regular character. Delgado does it in one scene. His cool yet charming manner, coupled with an elusive sense of menace which can be conveyed in a few, simple words, combine to make a hugely compelling villain. It is no surprise that the villain, first created by such a wonderful actor, has lasted so long after his death. And what a loss that death unquestionably was.

I do not say **Terror Of The Autons** was perfect, it had several production faults. However, these faults diminish to almost non-existence when one looks at the production's good points. I hate using that term 'classic', but this is surely a story worthy of that title.

"Roger created a master that can never be recreated"

by Katy Manning

"Roger was one of these people who spends his life playing baddies and was superb at that, and yet what was wonderful about him was the fact that he was the gentlest, funniest, sweetest man you could possibly ever imagine working with, and he was an enormous support to me all the way through **DOCTOR WHO**. He was so much a part of the team and what was so lovely about his and Jon's character was that there was no hate — it was a lovely game of chase that they played and they worked beautifully together.

"It's very hard to speak about somebody that you've been that fond of and it's devastating, as you can imagine, being in a series and then suddently he wasn't there anymore. It was very hard to go on because I'd never met such a lovely, gentle and fine actor.

"My first rehearsal with Roger was a hypnotising scene. Basically Roger had those kind of eyes and it was **actually working** and I was being totally hypnotised by him!

"I think Roger created a Master that can **never** be recreated. As far as I'm concerned there will **never** be a Master like Roger's. He was BRILLIANT.

"Off the set he was funny and giggly and he had the wickedest sense of humour. He was terribly kind and was always helping young people. There was a young man, I remember, who needed to go to art school and Roger was terribly supportive and helpful to this boy. He was just marvellous. Roger was such a funny man and he used to make me die laughing! It's not easy, sometimes, to do a shot with Roger because he had a real twinkle in his eye.

"I can genuinely say that if you're working with a tight team, and a team that you really love like a family, it will show and I think it **did** show in **DOCTOR WHO**. It made it an absolute full-on pleasure to work and, of course, that's going to come across whether it be the footlights or through the camera, and it was. Jo spent her whole life saying, *"No, no don't take the Doctor, take* ***ME!"*** It just all worked, it was lovely, it really was.

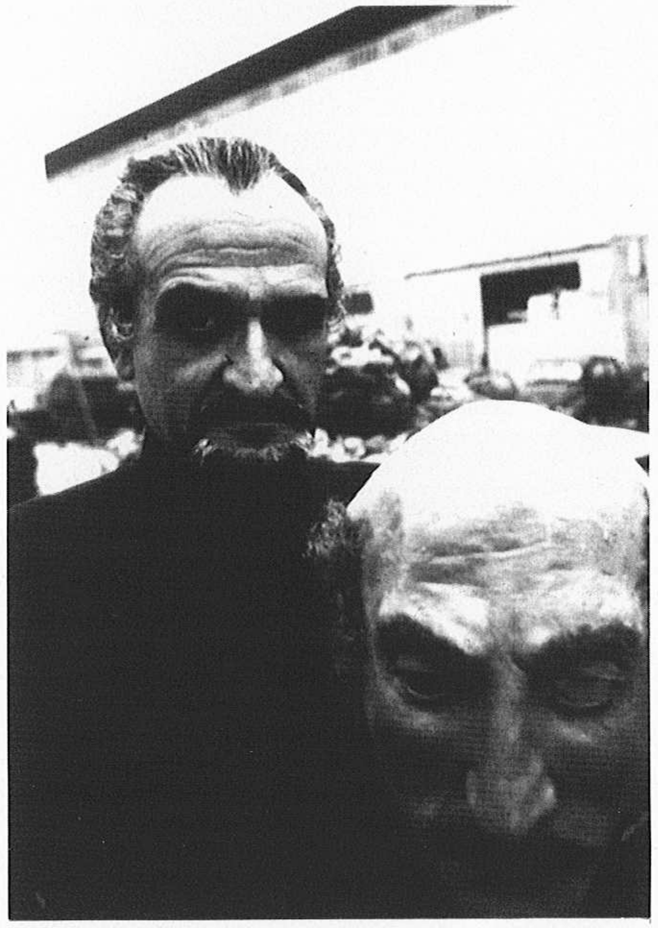
"Although he appeared in over half of my stories, I don't think you could **ever** overdo Roger Delgado's performance as the Master. If he had carried on he would **always** have been great because he was such a good actor. I always believed in the character 100%.

"I was driving back home from rehearsals one day and I saw a headline on a newspaper stand and it said **DOCTOR WHO star killed**". When you're driving along and you see this thing . . . it was horrific. It was very hard. We had to go in and be very strong about working from there on then, because we had to go back and we had to deal with it as you do in acting — as when I was told 20 minutes before I went on stage that my father had died. What do you do? You get out there and you **do** it, and we did the same for Roger in exactly the same attitude. He wouldn't have appreciated us not having a good time and not having carried on, but it was very hard thinking of him all the time, and that lovely face that I missed so much.

"I feel very, very honoured and very lucky to have been one of those people that did work with Roger and form such a close friendship with him and his wife, Kismet. I just think I'm a very lucky girl to have worked with him and that's really all I can say."

Katy

THE MIND OF EVIL



by Justin Richards

Terror Of The Autons had left the audience in no doubt as to the ability of the Master to plan and supervise a relatively small scale invasion of the home counties. Having established this particular facet of his persona, the following story was able to expand upon it, and to exploit those talents of the Doctor's Moriarty that we had already witnessed.

By **The Mind Of Evil,** the scale of the Master's plans is larger. They are both more daring, and more self-centred. No longer is he dependent upon alien allies who may ditch him for their own ends at a moment's notice (or less). He is dependent only upon his own invention — the Keller Machine — and the easily manipulated prisoners of Stangmoor. Again, we are privy to his planning, but to nothing like the degree we were in the previous story. We do not need to be, having seen his Nestene plans through from inception, we are ready to believe that the Master is quite capable of finding himself a limousine and a chauffeur, a troop of fake soldiers, and UNIT's plans for the Thunderbolt nerve gas missile. Similarly, we can accept and appreciate the planning that has gone into establishing the credentials of Emil Keller (the famous Swiss professor and penal reformer), installing the Keller Machine first in Switzerland, then at Stangmoor, and subverting the Chinese diplomat Captain Chin Lee.

But what we, as the audience, cannot appreciate until the very end of the story is the way that the stray strands of the Master's plot fit snugly together. The reason for this is quite simple. While the Master is a prodigious planner, the people responsible for planning the story (mainly Don Houghton, Terrance Dicks and Barry Letts) are no novices themselves. The strands that weave the Master's plot so finely also bind the story together — so to see the whole intricate tapestry too clearly too early, is to subvert the whole art of story telling. As it is, we discover what the Master's plans are slowly, as the story unfolds. The unfortunate side effect of this is that we get little opportunity to appreciate the full scope and intricate attention to detail of the Master's planning unless and until we can analyse it afterwards.

At first, of course, we do not realise that the Master is the villain, so carefully has he covered his tracks. Instead we see only the Keller Machine, and hear of its enlightened inventor — the Swiss Professor Emil Keller. Keller has exemplary credentials, necessarily so for the Keller Machine to have been used widely in Switzerland, and to be introduced for tests at Stangmoor Prison in England. This in itself could be a coincidence — the Master creating an alias for himself, and setting about a little lighthearted mischief. Except that we later learn that the Machine was installed at Stangmoor by Keller himself, and his assistant — *"A rather pretty Chinese girl,"* who can only be Captain Chin Lee.

This in itself may not seem tremendously revealing. However, it does prove beyond reasonable doubt that the Master has already learned of the proposed Peace Conference (presumably one from which the Chinese, quite understandably, walk out after having their delegates variously murdered and hypnotised, to be persuaded back for more fun and games with errant aliens by Sir Reginald Styles in **Day Of The Daleks**). This knowledge is no mean feat since the Keller machine has been in use or undergoing tests in Switzerland for over a year. This makes an interesting point about the time scale of the Pertwee years. Since we know from the Time Lords that the Master has only just arrived on Earth in **Terror Of The Autons,** the stories must be set over a year apart.

So, perhaps as far as a year in advance, the Master knows about, and plans to sabotage, an international peace conference. Since his means for wrecking the conference is to aim the Thunderbolt nerve gas missile at it, and this is his only reason for interest in prisons (and hence the development of the Keller Machine) he must know a year in advance about the plans to dispose of the missile by dumping it in the sea. Why else does the Master need to infiltrate and take over Stangmoor, if not to persuade the prisoners to help him to hijack the missile?

There are two possibilities here other than the whole sequence of events being a coincidence — which given the Master's expert and precise planning for such operations of his as we see in **Terror Of The Autons, The Dæmons, The Sea Devils, The Time Monster, Frontier In Space** . . . seems extremely unlikely. The first is one of supposition. It is possible that the Master could predict that with the conference looming, the British government would want to lose their outlawed nerve gas missile as soon as possible. However, since we know from the Master's advance planning that the conference has been on the cards for a year or more, it seems rather more likely that he has 'persuaded' some high-ranking official to have the Thunderbolt dumped at an opportune moment. This seems especially likely given the Doctor's observation about how tactless it is to go carting outlawed missiles about in the middle of an important peace conference.

Even broken down into its component parts, the Master's plan begins to sound complicated — an impressive piece of forethought and initiative. But the whole is greater than the sum of its parts. The Master's plan is, simply stated, to aim the Thunderbolt at the peace conference. Therefore he must have the Thunderbolt. To this end he arranges to have it dumped, and taps the UNIT communications network for details of its transit — which he has already deduced must take it close to Stangmoor prison. Therefore he uses the prisoners to hijack the missile. In them he has a willing and vicious task force, operating from a near-impregnable headquarters. He has spent a year or more building up his alibi and credentials so as to be able to gain admission to the prison at the right moment, and to make contact with the man most desperate to escape — the next in line for processing by his own Keller Machine, Harry Mailer. In order to take the prison, the Master has gas bombs and guns. To enable him to travel freely and easily he has a chauffeur cum minder and a large limousine. He also ensures that his own agent, Chin Lee is personal aide to the Chinese delegate at the conference (ready to ferment dissent and kill the odd delegate so as to keep UNIT too occupied to guard the missile properly) and has fake troops lined up to fire the missile from a carefully selected disused airfield.

This pre-planning is phenomenal in itself, but when one also realises how much the Master has to organise 'on the hop', so to speak, one begins to realise the true calibre of his mind. He is able to alter his plans at short notice to include the Doctor, who is his prisoner, and to use him to try to control the unpredictably unruly Keller Machine. He decides to keep Yates as a hostage in case his airbase is discovered. He disconnects the Thunderbolt's abort mechanism. He accommodates the unpredictable capriciousness of Mailer. And at the end of it all, he is able to strike up a deal with the Doctor which will enable him to salvage his honour and his freedom. A deal which the Doctor reneges on, but the Master still escapes from the trap set for him — with his dematerialisation circuit intact.

While the Doctor and UNIT never fully appreciate the planning that the Master has undoubtedly put into his schemes, we can sit back and marvel at the way they unfold like clockwork, with the Master constantly adjusting and fine tuning them where necessary (the radiation suit disguise in **The Time Monster** when the Brigadier is an unexpected observer of the experiment; persuading the Doctor to control the alien mind parasite by threatening to turn it loose on Jo). This process is never more precisely demonstrated than in the finely woven strands of **The Mind Of Evil.**

But one thing still worries me, niggling at the back of my mind. Since we know of the Master's meticulous planning, and of his probable hold over a high-ranking British government official, what if he were to adapt his thwarted plans so that he now hypnotised his agent — Sir Reginald Styles — into restaging the peace conference, only to blow it and himself to smithereens in a huge explosion using a type of bomb not yet invented on Earth . . . Perhaps the Master was already helping the Daleks, was already acting as their Master Planner . . .

"He was very much what one might call a 'pipe and slipper' man"

by Nicholas Courtney

"I remember the first time I met him. We were doing this series called **Randall & Hopkirk,** which was a sort of comedy-thriller series. This was before **DOCTOR WHO**, and Roger played a very dubious manager of a casino (it took place in Monte Carlo). I was playing a crook and I had to fall out of a cupboard all the time, which got rather painful on my hands and knees! It was quite a jokey series actually. Then, of course, he joined **DOCTOR WHO** for my second year as a regular. Jon Pertwee already knew him, although I didn't know him that well from the previous show because we hadn't had much chance to see each other, only about four or five days while we filmed it. He was lovely and it worked straight away. He was so liked by everyone and he was such a delightful, kind person, completely belying his looks; he always played these villains but he was just an entirely different person. He was very, very gentle and always very concerned that he would get his performance right, and he would criticise himself a great deal if he didn't.

"When we were filming **Randall & Hopkirk**, Roger and I had a long talk about bullfighting, because I'd been to Spain some years before and had found the theatricality of bullfighting fascinating. I think I may have changed my mind since then because I subsequently went to a bullfight later

and thought *No, I've had enough of this.* It is rather a cruel sport, but what appealed to me was the theatricality of bullfighting and Roger was saying and indeed being very critical of people going to bullfights because it is a very barbarous sport, but he was also defending it because, having Spanish blood, he took a viewpoint about bullfighting with which, at that time, I agreed. I was fascinated not by the kill, not by the torture, but by the **theatricality** of all the business.

"We went to dinner with him once, when he lived in Twickenham, and he was very much what one might call a 'Pipe and slipper man'. He entertained us and he loved his home and he loved having friends around him. One could almost imagine him putting his slippers on, although I don't think he had any on that occasion!

"I remember how shattered I was when I heard of his death and I remember going to his funeral service and it was awful, we were late because the traffic was very bad and we slipped in quietly at the back of the church, and I remember seeing Katy a few rows in front of me absolutely shaking with sobbing because she was very fond of him. I remember saying to Kismet as I came out that I didn't really want to go to a wake because I'm not sure I like going to those things afterwards. I just wanted to go and just think about him.

"My favourite story was **The Dæmons;** Roger was so splendid in that. It was also one of my favourite stories because my lines were awfully good! I had some lovely lines in that, Roger was so excellent and the whole thing was beautifully shot and filmed by Christopher Barry, and **Inferno** was also a favourite of mine. I also enjoyed **The Mind Of Evil** because I had to put on a cockney accent. I don't know how many people that convinced, certainly not Roger because he always described himself as a true cockney because he was born within the sound of bow bells.

"Kismet, Roger's wife, was also very delightful and of course she was absolutely shattered by Roger's tragic death. I remember her particularly because the irony and the tragedy of his death was that whenever he went away filming, Kismet always used to go with him. Whenever we were on location around England filming **DOCTOR WHO**, Kismet would always be there; and then, of course, this was the one time, in Turkey, that Kismet wasn't with him and it must have shattered her very much. I've seen Kismet since then and it's good to see she's married again as that's probably a good thing for her, she's married to William Marlowe who also, paradoxically apeared in **The Mind Of Evil.**

"I remember Roger with great fondness and great affection, as we all do."

Nicholas Courtney

THE CLAWS OF AXOS

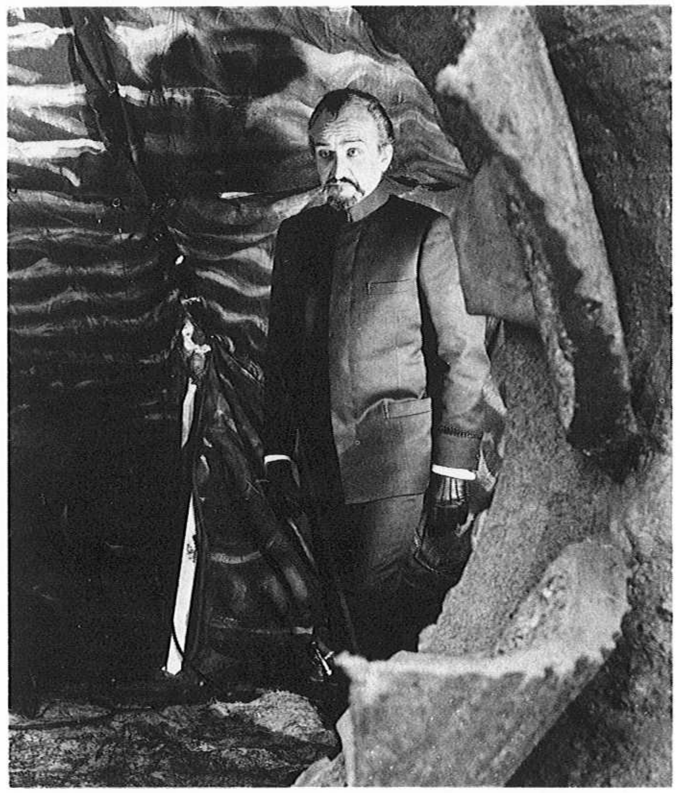
by David J. Howe

"We wanted the Doctor to have his Moriarty", Terrance Dicks has been quoted as saying, and this epitome of evil was to be the Master. No one can deny, looking back at those Pertwee years, that the character of the Master was a **Masterpiece** of execution. I know that for myself, at the time, I felt the Master was over-used, appearing in nearly every story, but with hindsight I can see that the character never over-showered the plot; he became a part of it, rather than a focus for it.

Of course, a great deal of the Master came from the fertile imaginations of the writers and the production team, but no one can deny the massive input that Roger Delgado gave the character. In fact, I would be tempted to say that the Master became Delgado's creation in the way that many a fine actor makes a certain part their own. The Master would not have been the Master without Delgado.

Although, as I said, the Master appeared in a great number of stories, nowhere in my opinion is his character better represented than in the classic invasion story, **Claws of Axos.** In this adventure, we see the Master's intelligence at its peak. He turns every situation to his advantage: He is held captive by Axos and trades his freedom for the destruction of both the earth and the Doctor. He is captive of **UNIT** and trades the earth's safety for the destruction of Axos, along with the Doctor. He is in peril from Axos and so he joins forces with the Doctor to escape from the earth (this being his only means of saving himself) and, when the Doctor falsely joins forces with Axos to destroy the Time Lords, the Master attempts to skulk off in his own **TARDIS.**

Every time the Master is on the verge of winning or losing, he is thwarted or twists the situation to his advantage. This leaves every character in the story (the Brigadier, Axos, the scientists) constantly despairing; everyone except the Doctor, who alone can think one jump ahead of the Master and outwits him.



Delgado did not need fancy disguises, nor did he need a penguin suit. All he needed was a script and his creation shone through like a beacon.

It was a sad day indeed when he died, a great loss to **DOCTOR WHO** and the entire acting profession.

His memories and his legacy to **DOCTOR WHO** will live on forever.

"You could almost say that the part of the Master was created for him"

by Terrance Dicks

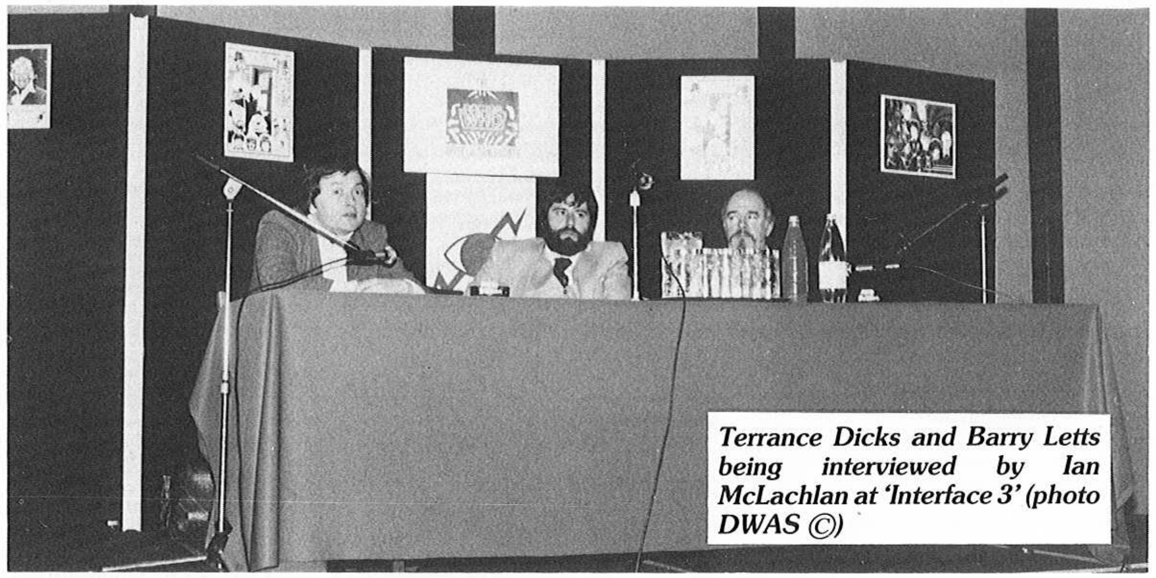
"Like many actors who consistently play double-dyed villains — I gather Boris Karloff is a case in point — Roger Delgado was one of the most gentle and charming people you could wish to meet. He was a quiet, rather shy man, very unlike the egomaniacal villains he so constantly played.

"You could almost say that the part of the Master was created for him because as soon as we had decided to create an evil Time Lord opponent for the Doctor, Barry Letts said, *'I know just the actor to play him'.* He and Roger were old friends and had worked together before.

"He was very much missed and for a long time it seemed inconceivable that the Master could return. However, I thoroughly applauded the decision to bring him back in Bob Holmes, **The Deadly Assassin** and in the later portrayal by Anthony Ainley.

"I am sure Roger Delgado would have approved as well; like all good actors he knew that the show must go on."

Terrance Dicks



Terrance Dicks and Barry Letts being interviewed by Ian McLachlan at 'Interface 3' (photo DWAS ©)

"Nobody could have been more gentle and thoughtful for others"

by Barry Letts

"I'd worked with Roger quite a lot when I was an actor myself, having first met him when he was in the York Rep. I'd been chased by Roger (he was a very evil Gestapo agent) right across occupied Europe in a P.O.W. escape story. On another occasion we'd been rivals for the hand of the beautiful Princess Yasmin as a couple of Arabian Nights princes and I'd also been killed in a spectacular sword-fight — knee-deep in the English Channel — by a Roger, half-Spanish, half-English, determined to prevent my assassinating Queen Elizabeth I. So we were old television colleagues.

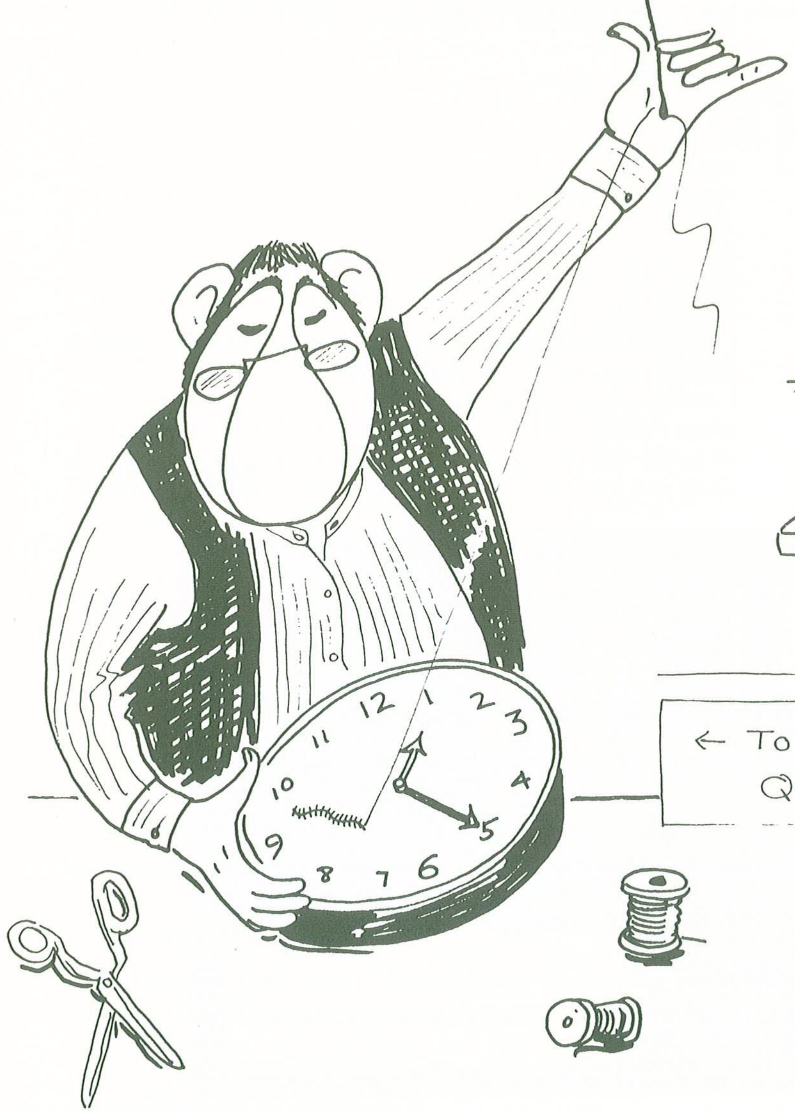
"When Terrance and I decided that the Doctor needed a 'Moriarty', I at once said, *'And I know exactly the actor to play him',* so the character was Roger from the very start.

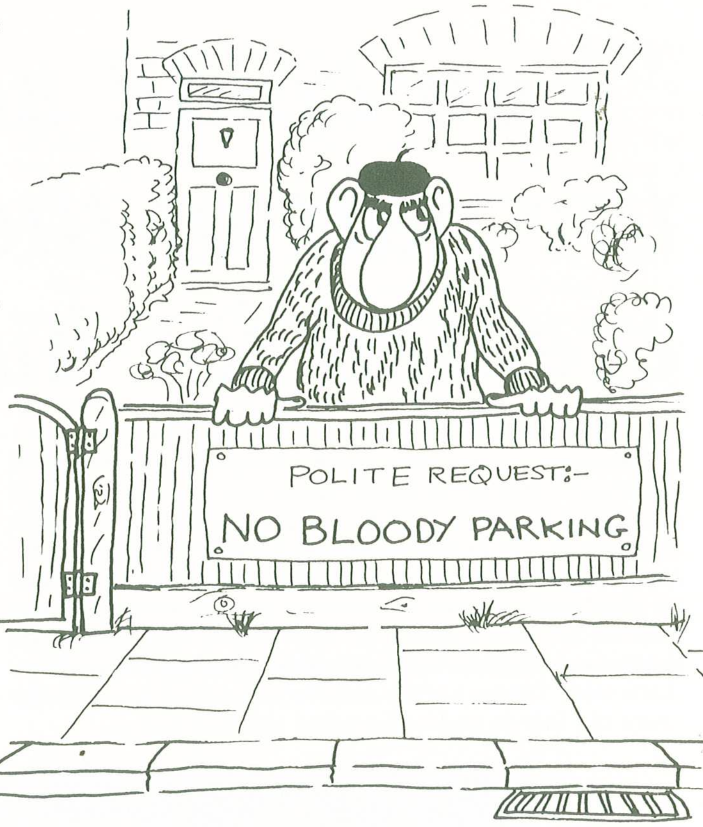
"He was always precisely right, always finding that nice balance between smoothness and villainy, which was the hallmark of the Master, yet off-screen nobody could have been more gentle and thoughtful for others. I miss him very much, as a colleague and as a friend.'

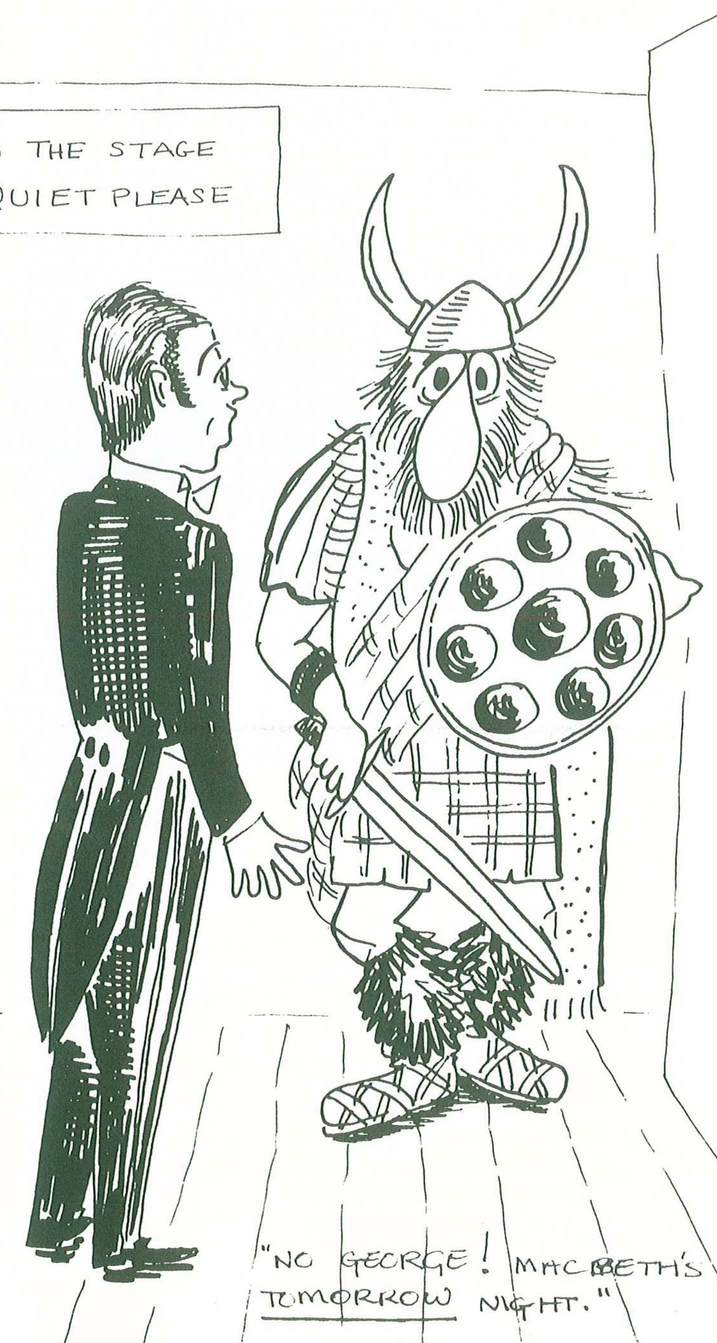
Barry Letts.

Roger also possessed an artistic streak and one of his favourite pastimes was drawing cartoons which, combined with his unique wit, produced hilarious results, including those reproduced here with the kind permission of Kismet D. Marlowe

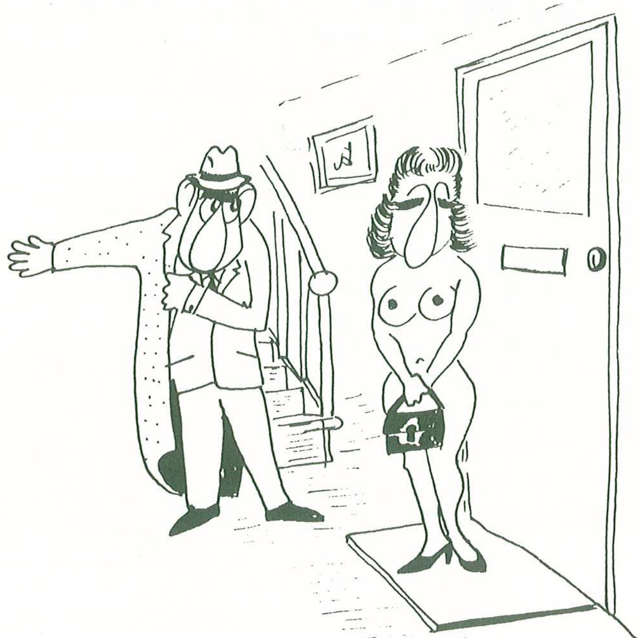
A STITCH IN TIME






← TO THE STAGE
QUIET PLEASE
"NO GEORGE! MACBETH'S TOMORROW NIGHT."

"O.K SO YOU'VE CONVINCED ME — YOU'VE GOT NOTHING TO WEAR."



5th Year!

DWBULLETIN
THE MONTHLY NEWS 'ZINE

Nº 46 AUGUST 1987

The Last Producer?

A SOURCE CLAIMING TO BE CLOSE TO PRODUCER JOHN NATHAN-TURNER RECENTLY REVEALED INFORMATION TO ME CONCERNING HIS ATTITUDE TO HIS FUTURE ON DOCTOR WHO.

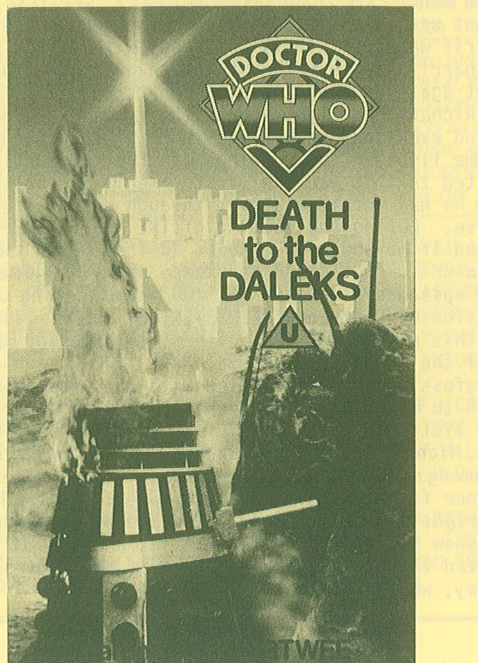
Apparently he has confided that he "deliberately" intends to be the last producer of **DOCTOR WHO** because his ego "Could not bear the thought of someone else taking his place". It is understood that rather than the prospect of this happening, he would sooner finish the show off and in effect be the latest producer for all time (possibly why the series has been suffering such third rate writing / direction / script editing in recent years ?) instead of passing his job on naturally to a successor. We put it to the source that isn't Nathan-Turner concerned about the affect this could have on his future career in television, afterall no-one is going to want a producer whose only distinction is that he killed off the BBC's most successful and longest-running serial, as well as the longest-running science fiction series in the world? But the source claimed that such is the success of Nathan-Turner's private production company — which stages his various pantomimes each Christmas — that he would quite happily leave the BBC knowing he could live more than comfortably without the income he derives from the Corporation. (This possibly explains why he has appeared so blasé about the BBC's criticisms of his low standards of production.) However, the source also claimed that family problems have forced JN-T to cancel this year's pantomime, meaning he could be reliant on his television career for another year as a source of income.

The source also suggested that the rivalry between Michael Grade and Jonathan Powell exists because Powell was irked that Grade should appear from nowhere and get a prominent position as Controller of BBC1, reportedly a job Powell was chasing. Although both are known to disapprove of Nathan-Turner's production, as indicated in DWB#41/42 the source disclosed that Powell is keeping JN-T on **DOCTOR WHO** simply to annoy Grade, who is in no position to remove Nathan-Turner since that action would fall under Powell's department — Series and Serials.

WE MUST STRESS THAT WE CAN'T ASSURE THE COMPLETE RELIABILITY OF THE ABOVE, BUT IT DID COME FROM AN ACQUAINTANCE OF NATHAN - TURNER AND WE FELT WE SHOULD PRINT IT AS A SERVICE TO OUR READERS.

£ WHO's in the Money $$

BUDGET DALEKS TOP VIDEO CHARTS!



THE RELEASE OF DEATH TO THE DALEKS DIRECTLY ONTO BUDGET VIDEO HAS REAPED IMPRESSIVE DIVIDENDS FOR BBC ENTERPRISES WITH THE TAPE SELLING THOUSANDS OF COPIES IN ONLY ITS FIRST WEEK PUTTING IT HIGH ON THE BESTSELLERS LISTS.

In Richard Branson's Virgin Records stores throughout Britain — also one of the leading video stockists — the tape went straight to number one on their own independent chart. It sold out on the first day at the famous Oxford St. Megastore branch, no doubt with the aid of a prominent main window display of genuine Dalek, Cyberman and Voc robot props, catching the attentions of bewildered tourists in the world's most famous shopping street. And a signing of the tape at the Virgin Megastore by Jon Pertwee on August 6th is sure to have catapulted sales of **DEATH TO THE DALEKS** considerably, making it one of Virgin's all-time bestsellers.

Elsewhere the tape is selling extremely well as are the other new budget titles (**PYRAMIDS OF MARS** and **SEEDS OF DEATH**), all now at the very affordable price of £9.99. Enterprises are expected to latch on to this success by accelerating the release of **DOCTOR WHO** videos on budget cassettes, which although cost only a third of the old price, sell notably more than 3 times the previous amount, thus making it a far more lucrative venture while also benefitting the consumer considerably.

TENDER OPEN FOR DOCTOR WHO—THE MOVIE

BBC ENTERPRISES' ACCOUNTANTS ARE ALSO POSITIVELY RUBBING THEIR HANDS IN GLEE WITH THE CONFIRMATION OF TWO POTENTIALLY MASSIVE MONEY-SPINNING PROJECTS CENTRING AROUND DOCTOR WHO.

The most notable of these projects follows Starburst's recent exclusive report concerning **DOCTOR WHO — THE MOVIE.** We can confirm there is currently a tender out for a **DOCTOR WHO** film to be made, as there was in 1978 with the then proposed **DOCTOR WHO MEETS SCRATCHMAN**, and again in 1983 when JN-T suggested the possibility of a transatlantic production with Magnum star Tom Selleck as the

(Continued overleaf...)

WHO'S IN THE MONEY

Doctor.

Starburst reports that the rights to the film have already been sold to a British company called Coast to Coast for a reputed £46,000. However, backing from a major film company to the tune of at least one and a half million pounds will be required to get the project off the ground. We'll keep you updated on any developments as they happen.

And in a deal believed to be worth hundreds of thousands of pounds, the giant toy company, The Kenner Corporation, who make the world's best-selling Star Wars figures, are reported to have recently concluded a deal with BBC Enterprises to market a series of similarly sized DOCTOR WHO figures, tentatively slated for release next summer.

This sudden renewed interest in the marketing of the series, combined with the vast injection of money into the BBC's coffers which the above will provide, should guarantee the safe future of DOCTOR WHO for the next couple of years at least since commercial enterprises would be unwilling to invest in a project based on a series with an uncertain future.

MONDAYS, 7 40 ?

As we were going to press, the option of transmitting Season 24 at 7 40pm on Monday evenings was still being considered, although this is the slot most hotly tipped for Sylvestor McCoy's debut series as the Doctor. This will place the show against CORONATION STREET which, although the highest-rated ITV show, attracts an entirely different audience to those who watch DOCTOR WHO and so could bode well...

AUSTRALIAN FIRST

ABC, the Australian television network, recently screened THE DEADLY ASSASSIN for the first time ever as part of the current repeats of Seasons 12-15 . BRAIN OF MORBIUS was also shown complete for the first time as opposed to the gore-extracted 60 minute version the Australians have become accustomed to. Together with the recent G rating of the TALONS OF WENG CHIANG video (ironically granted a PG in Britain), this points to a far more lenient board of censors than Australia was previously used to, and it remains to see whether CAVES OF ANDROZANI—hacked to ribbons by the censors in 1984—gets a full-length showing next time round. The only DOCTOR WHO story now never shown—and ever likely to be—is MISSION TO THE UNKNOWN/ DALEKS' MASTERPLAN , although the BBC still stubbornly refuses to acknowledge ABC have yet to be supplied with part 1 of INVASION OF THE DINOSAURS , and it has subsequently only been seen Down Under as a five parter, minus the first episode!

SUPERCHANNEL NEWS

Superchannel now have clearance to show SONTARAN EXPERIMENT and PYRAMIDS OF MARS, which will be slotted in the current run of episodes (BRAIN OF MORBIUS is now being shown with part 4 transmitted on August 10th). On Tuesday and Thursday mornings, repeats of episodes already screened are being aired.

With Season 24 now in the can, attention turns to the 1st week in September when TIME AND THE RANI will herald the start of the new season, and a new Doctor. As usual DWB will be providing a full service of reviews, ratings and readers views so don't miss out-subscribe today!

book~shelf

THE MYSTERIOUS PLANET will be published in hardback in November at £7 95. The cover is by Tony Masera. Incidentally, the cover artist of last month's featured up-and-coming book THE TIME MEDDLER was none other than Jeff Cummins who contributed many of the acclaimed art covers of the late '70s, including THE HORROR OF FANG ROCK, TOMB OF THE CYBERMEN, the rejacketted THE THREE DOCTORS and possibly the best book cover to date for THE TALONS OF WENG CHIANG.

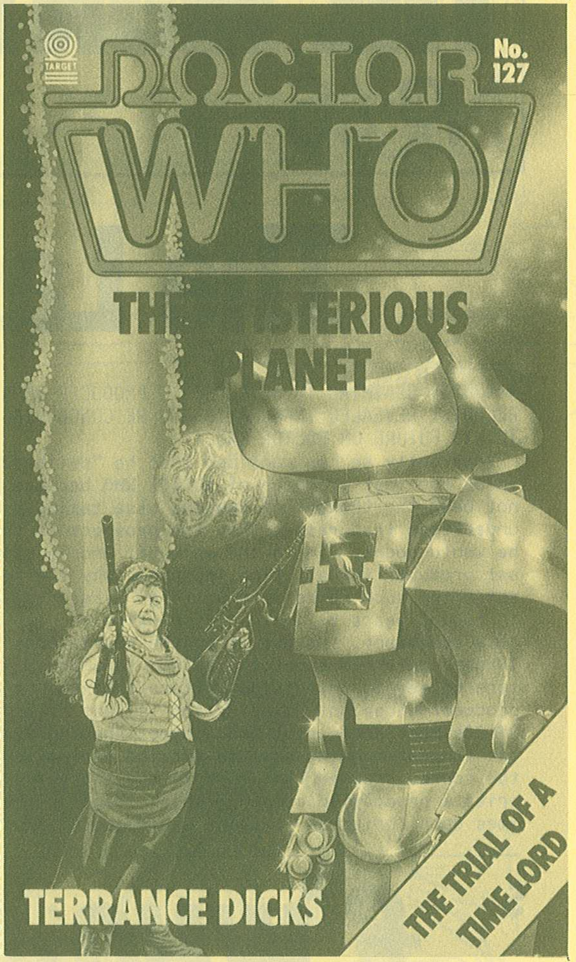
Nigel Robinson informs us that shortly before he left W.H.Allen to assume a freelance career, he commissioned all the remaining stories yet to be novelised except for the outstanding Dalek and Douglas Adams tales, so there is a full schedule of books for at least another two years.

Finally, W.H.Allen have hinted of a very special publication lined up for the 25th birthday...

THE TARDIS HAS BEEN TAKEN OUT OF TIME AND THE DOCTOR HAS BEEN BROUGHT BEFORE A COURT OF HIS FELLOW TIME LORDS. THERE THE SINISTER VALEYARD ACCUSES THE DOCTOR OF BREAKING GALLIFREY'S MOST IMPORTANT LAW AND INTERFERING IN THE AFFAIRS OF OTHER PLANETS.

IF THE VALEYARD CAN PROVE HIM GUILTY, THE DOCTOR MUST SACRIFICE HIS REMAINING REGENERATIONS. TO PROVE HIS CASE THE VALEYARD FOCUSES ON AN ADVENTURE SET IN THE DOCTOR'S PAST.

IT IS AN ADVENTURE SET ON THE PLANET RAVOLOX, A SEEMINGLY PRIMITIVE WORLD BUT ONE WHICH THE DOCTOR AND PERI FIND STRANGELY FAMILIAR . . .



EXPERTS LASH JN~T

Special Report by TIM RIDEOUT

The most interesting aspect of Falcon II on July 11th was not the auction or the Dalek video, but what the guests had to say about the programme now and John Nathan-Turner. Falcon II proved to be another convention, in a long line, that provided a line-up of guests, the majority of whom are dissatisfied with the present state of the programme. These people are not 'ordinary' fans but experienced television performers and writers. What they have to say carries slightly more weight than the occasionally critical letter in the Monthly.

Victor Pemberton was first to be questioned by fans and what he had to say was well-received. When asked about the show the ex-script editor got straight to the heart of the problem: JN-T is not interested in decent plots with exciting cliffhangers and good acting. Plots have been relegated to second place behind special effects. Pemberton regards this as folly in that a television programme cannot hope to compete with the cinema in this area. This is not the opinion of someone who regards his own era with conceit, but of a writer who is interested still in the fate of the programme, interested enough to be among the few who actually watched THE TRIAL OF A TIME LORD.

This concern was reiterated by David Martin, who labelled JN-T "a disaster for DOCTOR WHO". Martin owns 50% of the copyright over K9. He wasn't asked for permission to use the robot in K9 & Co until all the actors had been cast and production was ready to begin. Thus, he revealed, JN-T put him in the impossible situation that if he refused permission he would be responsible for putting colleagues out of work. Martin was left with no choice and K9 was used in a story he was far from happy with. David Martin gave the strong impression that he is very sad to see a programme on which so many talented people have worked being ruined by one man.

The actors present were also obviously concerned. David Banks and Michael Kilgarrif were definitely not happy with ATTACK OF THE CYBERMEN. Kilgarrif had read the script, hadn't understood it; read the script again and *still* hadn't understood it. The normally amicable Richard Franklyn regards the "present regime" with trepidation and even Tony Selby, very much a product of the new era, spread some light on the workings of the production office. Selby stated that it was the first time in an acting career of 30 years he had received a part through a social event ! It gets worse. During the filming of THE MYSTERIOUS PLANET Selby was asked if he would like to be in the last two episodes of the season . . . but could he please hurry up and make up his mind as the episodes had to be written ! Considering the nature of the relationship between THE MYSTERIOUS PLANET and THE ULTIMATE FOE, this provides a very effective indicator of the carelessness of the production team.

The number of professionals dissatisfied with the show but still caring enough to maintain an interest is increasing. Those from Falcon join a list that reads like a who's who of DOCTOR WHO: Michael Briant, Michael Craze, Chris Barry, the late Ian Marter and Dennis Spooner among many others. JN-T refuses to listen to experience. Experience frightens him, just in case against all the odds they are *right* and he is *wrong*. The professionals know the format of the show has endless possibilities and that it is JN-T that has created the present stagnation. If the professionals feel this way, whither Fandom ?

EDITORIAL

DWB, 5 WHITEGATE GARDENS, HARROW-WEALD, MIDDLESEX HA3 6BW

Welcome to this slimline issue of DWB, supplementing our extra special Summer Special, but we'll be back to our usual format, complete with all the regular features, next month (in time for PanoptiCon VIII). Please make a special effort to write in and tell us what you thought of this issue and whether you would welcome a future special in this mould. It was certainly a joy—and an equally moving experience—putting it together, but I'm sure you'll agree Michael Piatkowski's 3 years of hard work compiling this definitive tribute to the late great Roger Delgado has well and truly paid off, and in time for the 70th anniversary of his birth next March too !

Oh well, I guess a slimline issue dictates a slimline editorial column so I'll sign off here, but don't forget to join us for what promises to be a very interesting set of fall issues containing all the latest ratings and reviews of Season 24—GARY

WHOCHAT

I went along to The Strand theatre on July 17th to see Colin Baker in Corpse with Jack Watling, not anticipating the event with much enthusiasm since I'd only previously seen him act in DOCTOR WHO as Maxil and the sixth Doctor and in pantomime last Christmas in Brighton as Buttons in Cinderella. To be honest, I was expecting yet another hammy and gaudy performance, but I couldn't have been more wrong for Corpse wasn't under the guidance of one Nathan-Turner, but a truely professional and quality production team. Colin positively shone throughout in his compellingly brilliant dual portrayal of twin brothers Evelyn and Rupert Farrant in this superbly produced comedy - thriller with enough twists and stings to keep all Agatha Christie aficianados happy. Colin's double role (he wasn't seen in both guises on stage at the same time of course, but some clever set trickery and Colin's swift changes of apparel give the illusion that there are, indeed, two actors) would have been a daunting prospect for any great actor to contemplate undertaking , not least because he is centrestage throughout the play's 2½ hour duration, a considerable feat in itself.

So what conclusion did I draw from this experience ? Merely confirmation, as everyone has been echoing all along, that the BBC should have kicked out Nathan-Turner instead of, or at least as well as, Colin Baker for Corpse is proof, if any were needed, that Nathan-Turner ruins everything he touches on DOCTOR WHO, though fortunately Colin has been given a chance and has redeemed himself as a quality actor, despite his accursed partnership of 1984-6 that almost saw him return to a career of lawyering.

Congratulations, Colin !

PUZZLE CORNER

Which mode of transport links these stories: THE CHASE, CARNIVAL OF MONSTERS and ENLIGHTENMENT, and which dangerous sport links THE SEA DEVILS, ANDROIDS OF TARA and THE KING'S DEMONS ? You must get both correct to win this month's prize; an original full colour BBC Video cover for TERROR OF THE ZYGONS.
LAST MONTH'S ANSWER: 'TERROR', Winner: David Lamb of Birmingham.

NEXT ISSUE: The completion of our 1986 Series Survey results with an analysis, A feature on the newly discovered Douglas Camfield script & MUCH MORE: £1 20 inc'. Subscribe up to #50 (colour issue): £6.

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INCLUDES; Christopher Barry interview...DWB's discovery of full colour location shots of INVASION (1968)...complete history of DOCTOR WHO landmarks in Australia...& MUCH MORE...

DWB#34*, MAY 1986: 50p ($1 75) (Old price-£1)
INCLUDES; Deborah Watling interview...the first and most detailed report of Eric Saward's sudden departure from DOCTOR WHO ...A Deplorable Way of Producing Television, DOCTOR WHO - The Early Years reviewed...& MUCH MORE...

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DWB#36/37, JULY/AUGUST 1986: £1 50 ($4) (Old price-£2 25)
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DWB#39, OCTOBER: 50p ($1 75) (Old price-£1)
INCLUDES; Colin Baker interview...ratings disaster... detailed review of PanoptiCon VII...MYSTERIOUS PLANET review . . . & MORE

DWB#40, NOVEMBER: 50p ($1 75) (Old price-£1)
INCLUDES; Confirmation of Season 24...Colin Baker interview (pt 2)...DOCTOR WHO Magazine in Decay...& MUCH MORE...

DWB#41/42, WINTER/SPRING 1986/7: £1 50 ($4) (Old price-£2 25)
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DWB#44, JUNE 1987: 80p ($2 75)
INCLUDES; Behind-the-scenes of TOMB OF THE CYBERMEN... missing episodes update...TERROR OF THE ZYGONS BBC Video cover ... 1986 Readers Poll Results...Zerinza Special Offer...& MUCH MORE. . .

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LETTERS

Sly hardly inspires confidence

RICHARD FITZGERALD, GLASGOW

I feel Crossroads *would* have been the ideal show for a man of Nathan-Turner's talents but have you considered the downside of your scenario (Whochat #44), namely the BBC may give the DOCTOR WHO job to William Smethurst ?!! I can see it now, Nigel Pargeter as the companion and Benny as the new Master !

Seriously, I've often wondered *who*, in their right mind, would ever employ JN-T with his current track-record of running the world's most successful science fiction series into the ground. I had hoped that he might become the new producer of Coronation Street. That's a show I've wanted to see cancelled for a long time !

Dominic May's letter (#44) was rather amusing. Perhaps my memory is faulty but I don't recall Dominic ever mentioning how appalling Saward was as a script-editor in the pages of CT when he was writing the editorial column. It appears to me that it wasn't until *after* Saward spilled the beans that Dominic informed us that *"the major weakness in the show over the last five years has been the lack of well-moulded scripts"*. Anyone fed solely on a diet of CT would be quite surprised to learn the show *had* a major weakness. When will people like Dominic May acknowledge that John Nathan-Turner (or any other producer) is ultimately responsible for the performances of those HE CHOOSES to work under him ? I wholeheartedly agree that Eric Saward was a terrible script-editor, but it was Nathan-Turner who CHOSE HIM for the post and was quite happy to let him carry on in that capacity for five years until Saward had the guts to resign (he was not "ditched" as Dominic puts it).

It is a demonstrable fact that whatever criteria Nathan-Turner uses in picking a script-editor, writer, director or whatever, professional competence does not rank highly on the list. Then there is his complete ineptitude in casting actors for important roles as demonstrated by Matthew *"I think he's a wonderful find—he's going to be great"* Waterhouse, Peter *"He has all the qualities I'm looking for in the new Doctor"* Davison and Colin *"He has all the qualities I'm looking for in the new Doctor"* Baker. Not forgetting his bizarre predilection for casting light entertainment stars such as Bonnie Langford and Richard Briers in roles that the general public aren't going to accept them in, in a million years. Now, I certainly won't condemn Sylvestor McCoy in advance considering how rigorous the interview procedure apparently was, but it's quite understandable for people to be concerned, especially when you consider Nathan-Turner's track-record and the fact that Pip and Jane Baker have stated that they didn't have to re-write the debut story when McCoy was cast because JN-T had *already told them* what the new Doctor's character would be !! As for McCoy's relative anonimity, it's certainly true that Tom Baker was little known to the general public when he was cast as the Doctor. On the other hand, anyone worried then about Baker's capabilities would have been easily satisfied upon viewing his stunning performances as Rasputin in Nicholas and Alexandra, and as Prince Koura in The Golden Voyage of Sinbad. What do we have to assess McCoy's capabilities as an actor ? I am prepared to be corrected on this, but I know of no major film or television roles undertaken by him. He seems to be some sort of alternative comedian, but I am only aware of his ferret routine and a curious trick whereby he appears to ram a six-inch nail up his nose. This hardly inspires confidence !

WHO CARES

SEAN PICKETT, Massachusetts, USA

Thanks very much for your quick response to my subscription and back issues order. I also wrote to CMS, DWAS, DWIN, DWFCA and Stephen James Walker about his Data-Files in the last month. I received J. Jeremy Bentham's reply to my inquiry in 9 days, and when I ordered all the available back issues of DOCTOR WHO — An Adventure in Space and Time, I received them in two mailings 9 and 10 days later. I also received S.J.Walker's reply in 10 days. I have yet to receive a reply from either the DWAS (if they don't care about US fans then I don't care about them !) or the DWIN (although I hear the Canadian mail system is very poor and they are currently having a mail strike (which started 2 weeks after I sent my enquiry). And to top it all off, the DWFCA sent me a "friendly" reminder to renew my membership AFTER cashing my cheque for my renewal.

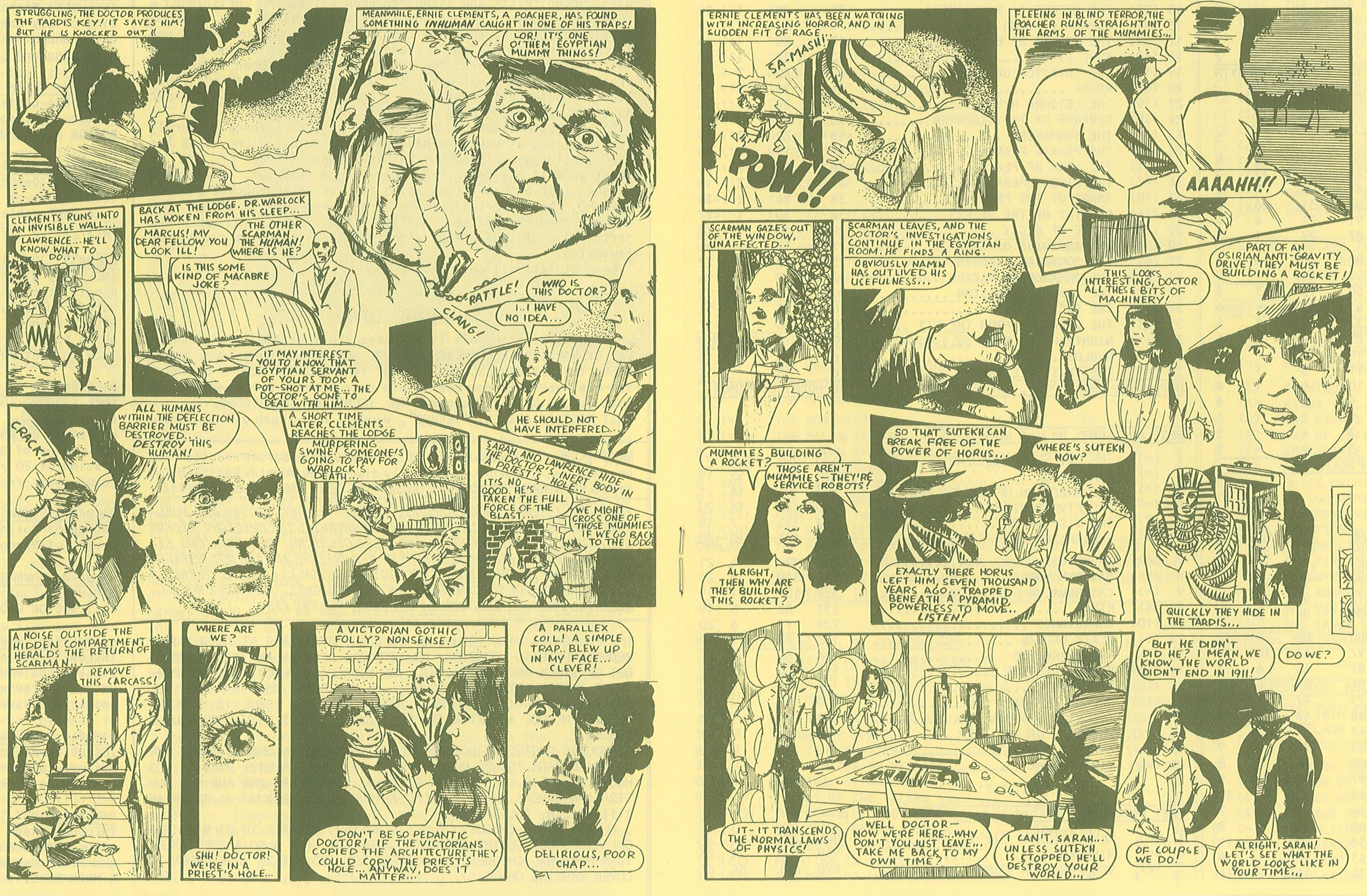
It appears that you, Jeremy Bentham and Stephen James Walker are fans who do care deeply about DOCTOR WHO and its fans, well others do not.

BARGAINING TOOL

ROBERT SCROGG, NEWCASTLE-UPON-TYNE

I feel compelled to put pen to paper having just read Johnny Ffinch's letter in #44. I don't know the ins and outs of the specific case, but I think he's being very unfair on the people who have found FACELESS ONES 3 and EVIL OF THE DALEKS 2. If they were selfish they would have kept the episodes to themselves and not publicised their existence. If they had not 'proved' their existence at Telly-Con no-one would have believed them. However, clearly the episodes do exist and EVIL 2 is a perfect lever to persuade any truly selfish fans to give back other episodes. Of course EVIL 2 must and will be given back at some point, as too many people know about it, but in the meantime it's a perfect bargaining tool !

THE PYRAMIDS OF MARS: PART 3 OF ANDREW SZABO'S SPECIAL ADAPTION


STRUGGLING, THE DOCTOR PRODUCES THE TARDIS KEY! IT SAVES HIM! BUT HE IS KNOCKED OUT!!
MEANWHILE, ERNIE CLEMENTS, A POACHER, HAS FOUND SOMETHING INHUMAN CAUGHT IN ONE OF HIS TRAPS!
LOR! IT'S ONE O'THEM EGYPTIAN MUMMY THINGS!
RATTLE!
CLANG!
CLEMENTS RUNS INTO AN INVISIBLE WALL...
LAWRENCE... HE'LL KNOW WHAT TO DO...
BACK AT THE LODGE, DR. WARLOCK HAS WOKEN FROM HIS SLEEP...
MARCUS! MY DEAR FELLOW YOU LOOK ILL!
THE OTHER SCARMAN. THE HUMAN! WHERE IS HE?
IS THIS SOME KIND OF MACABRE JOKE?
IT MAY INTEREST YOU TO KNOW, THAT EGYPTIAN SERVANT OF YOURS TOOK A POT-SHOT AT ME... THE DOCTOR'S GONE TO DEAL WITH HIM...
WHO IS THIS DOCTOR?
I.. I HAVE NO IDEA...
HE SHOULD NOT HAVE INTERFERED...
CRACK!
ALL HUMANS WITHIN THE DEFLECTION BARRIER MUST BE DESTROYED... DESTROY THIS HUMAN!
A SHORT TIME LATER, CLEMENTS REACHES THE LODGE
MURDERING SWINE! SOMEONE'S GOING TO PAY FOR WARLOCK'S DEATH...
SARAH AND LAWRENCE HIDE THE DOCTOR'S INERT BODY IN A PRIEST'S HOLE...
IT'S NO GOOD. HE'S TAKEN THE FULL FORCE OF THE BLAST...
WE MIGHT CROSS ONE OF THOSE MUMMIES IF WE GO BACK TO THE LODGE
A NOISE OUTSIDE THE HIDDEN COMPARTMENT HERALDS THE RETURN OF SCARMAN...
REMOVE THIS CARCASS!
WHERE ARE WE?
SHH! DOCTOR! WE'RE IN A PRIEST'S HOLE...
A VICTORIAN GOTHIC FOLLY? NONSENSE!
DON'T BE SO PEDANTIC DOCTOR! IF THE VICTORIANS COPIED THE ARCHITECTURE THEY COULD COPY THE PRIEST'S HOLE... ANYWAY, DOES IT MATTER...
A PARALLEX COIL! A SIMPLE TRAP.. BLEW UP IN MY FACE... CLEVER!
DELIRIOUS, POOR CHAP...
ERNIE CLEMENTS HAS BEEN WATCHING WITH INCREASING HORROR, AND IN A SUDDEN FIT OF RAGE...
SA-MASH!
POW!!
FLEEING IN BLIND TERROR, THE POACHER RUNS STRAIGHT INTO THE ARMS OF THE MUMMIES...
AAAAHH!!
SCARMAN GAZES OUT OF THE WINDOW, UNAFFECTED...
SCARMAN LEAVES, AND THE DOCTOR'S INVESTIGATIONS CONTINUE IN THE EGYPTIAN ROOM. HE FINDS A RING.
OBVIOUSLY NAMIN HAS OUTLIVED HIS USEFULNESS...
THIS LOOKS INTERESTING, DOCTOR ALL THESE BITS OF MACHINERY!
PART OF AN OSIRIAN ANTI-GRAVITY DRIVE! THEY MUST BE BUILDING A ROCKET!
MUMMIES BUILDING A ROCKET?
THOSE AREN'T MUMMIES—THEY'RE SERVICE ROBOTS!
ALRIGHT, THEN WHY ARE THEY BUILDING THIS ROCKET?
SO THAT SUTEKH CAN BREAK FREE OF THE POWER OF HORUS...
WHERE'S SUTEKH NOW?
EXACTLY THERE HORUS LEFT HIM, SEVEN THOUSAND YEARS AGO... TRAPPED BENEATH A PYRAMID, POWERLESS TO MOVE.. LISTEN!
QUICKLY THEY HIDE IN THE TARDIS...
IT- IT TRANSCENDS THE NORMAL LAWS OF PHYSICS!
WELL DOCTOR— NOW WE'RE HERE... WHY DON'T YOU JUST LEAVE... TAKE ME BACK TO MY OWN TIME?
I CAN'T, SARAH... UNLESS SUTEKH IS STOPPED HE'LL DESTROY YOUR WORLD...
BUT HE DIDN'T DID HE? I MEAN, WE KNOW THE WORLD DIDN'T END IN 1911!
DO WE?
OF COURSE WE DO!
ALRIGHT, SARAH! LET'S SEE WHAT THE WORLD LOOKS LIKE IN YOUR TIME...

DOCTOR WHO HUMOUR SHOULD BE INTRINSIC

TIM MUNRO, Huddersfield, W.YORKS

The new nostalgia format is working well although I don't really see the point of the comic strip. It's too close to the original really and it would've been better to take a decent story which was botched up by the director or designer and used the strip to show how good it could've been. THE TWO DOCTORS would've been ideal.

I can't agree with Martin Donald's letter in #44. Yes, DOCTOR WHO's humour should be intrinsic to the situation, as in BACK TO THE FUTURE or the STAR WARS trilogy, but I reckon that the chief failing of the Williams era was the replacement of intrinsic humour with comedy and slapstick. Intrinsic comedy arises from characters and situations (i.e. the Master's bemused reaction to The Clangers in THE SEA DEVILS or Sarah's first meeting with Irongron), *not* from clowning around which demolishes a scene's credibility, (i.e. Tom Baker reeling through a door and burbling *"Hello, Nimon, are you really fierce ?"*. Everybody forgets that the Pertwee era, for instance, could be hysterically funny sometimes. It trod a very narrow tightrope between taut, suspenseful drama and eccentric humour. This is a trend one sees now in all the successful family movies (Raiders of the Lost Ark is a perfect example). The intrinsic style of humour was also present in the early Davison serials too, and the major failing of TRIAL was its reversion back to the comedy / panto / slapstick of Season 17. If DOCTOR WHO is to regain a family audience then it needs to return to its strengths as a dramatic, pacey, suspenseful serial with humour which arises from the characters and their reactions to situations. For that, though, you need an endearing set of regulars which Colin and Peri rarely were. I couldn't agree more with Jennifer Adams in DWB#43 when she says that JN-T has put back all the bad elements that he spent his early years eliminating !

Regarding WHOCHAT in #44, don't you think Crossroads has suffered enough under 'Butcher' Bill Smethurst's attempts (sic) to turn it into The Archers without inflicting JN-T on them (I can see it now; rebuild the original motel, rearrange the theme, dig up Miss.Diane...!).

GOD HELP SYLVESTOR

SHELDON COLLINS, Stanmore, MIDDX

Being one of the few to have fairly liked Colin Baker as the Doctor and being one of the many to dislike his DOCTOR WHO producer, I went along to the Strand Theatre with some interest to see Colin star in Corpse. To put it briefly, Colin was brilliant and the ovation at the end said it all. The whole production was first class and it proved to me Colin is a fine actor when given decent production values. I subsequently came out of the theatre a little depressed thinking of what *could* have been had Michael Grade succeeded in sacking the production team during the hiatus and not let them carry on business as usual to destroy Colin in the part he adored. What a tragedy, and God help Sylvestor McCoy...

WHAT A FARCE !

SIMON COLENUTT, WEST YORKSHIRE

What a complete farce the DWM story poll was. 'TERROR' OF THE VERVOIDS in second place and MINDWARP *last* ! Makes me wonder if it's not just the interviews being rigged !

IS BONNIE HAVING DOUBTS ?

ROBERT COPE, Huddersfield, W.YORKS

I am getting very worried by the 24th Season's guest cast. Names such as Ken Dodd, Richard Briers, Hugh Lloyd etc. may well be very good versatile actors for all I know but to the public all they represent are King of the Diddymen, Tom Good and Mr.Mole respectively, so how can the production team hope to re-establish the series' credibility among the general viewing public with such a 'Variety Bill'?

I admit that when Bonnie Langford was to join the series I was one of the few who stood up for her, as I had seen her brilliant portrayals of various characters on the West End stage and truely believe she is one of the most talented performers in the world... since then I have seen her as Melanie !!! Obviously Bonnie is treating the role as 'Bonnie's Travels in the Tardis' and it just does not work like that. She hasn't developed a characterisation at all and so as much as I hate to say it the best thing for Bonnie and the series is that she leaves immediately. I had the pleasure of meeting Bonnie recently on a show I was working on at the same time and she seemed clearly unhappy about the way the current filming of the series was going, so maybe Miss.Langford *is* having second thoughts about her career decision...

IN (UN)ANTICIPATION OF SEASON 24

TIM DOLLIN, LONDON NW1

I'm afraid I'm not looking forward to the next season mainly because I can no longer believe in the series. Perhaps Sylvestor *can* bring something to it, but I'm afraid Bonnie Langford destroys any credibility for me...

GERAINT JONES, Pontcanna, CARDIFF

I can hardly bear to watch the series which was once very dear to me these days because of the appalling way it is produced and directed, and working in Welsh TV drama I know a little about how it *should* be done...

PETER HEAMON, New Malden, SURREY

Like many others I am pleased to see a nostalgia-orientated DWB. I have seen the series for 17 years, but sadly the last 7 years has seen DOCTOR WHO in steep decline. Storylines are farces, production standards equal the likes of Rentaghost and the acting makes Playschool look like a Royal Shakespeare production. Season 25 will probably be transmitted to act as an audience net for Blue Peter or Grange Hill...!

1986 SERIES SURVEY

FINAL PLACINGS

NOTES: 'NUMBER OF VOTERS' refers to the amount of people who were entitled to vote in each of the categories. However in some cases this figure may appear unrepresentative for a variety of reasons, for example in the 'WORST PERTWEES' section where some readers noted that none of his stories were actually 'bad', or conversely in the 'BEST BAKERS(C)' category where many people declined to vote because the general quality of his stories were 'poor'.

The figures in brackets indicates the positions achieved in the last Series Survey.

P = Points, V = Number of votes, F = Number of 1st places, S = Season

BEST HARTNELLS: No. of voters = 43

			P	V	F	S
1	(=)	THE DALEKS	164	36	13	1
2	(=)	DALEK INVASION OF EARTH	122	32	5	2
3	(5)	THE WEB PLANET	85	24	3	2
4	(6)	THE DALEKS' MASTERPLAN	80	22	6	3
5	(4)	THE TENTH PLANET	73	24	1	4
6	(3)	THE CELESTIAL TOYMAKER	61	16	3	3
7	(8)	THE AZTECS	52	15	3	1
8	(7)	AN UNEARTHLY CHILD	49	10	4	1
9	(=)	THE KEYS OF MARINUS	41	11	2	1
10	(11)	THE CHASE	33	10	-	2
11	(-)	MARCO POLO	27	9	-	1
12	(15)	GALAXY FOUR	23	6	1	3
13	(18)	THE CRUSADE	20	8	1	2
14	(10)	THE TIME MEDDLER	20	8	-	2
15	(-)	THE ARK	19	8	-	3
16	(-)	BEYOND THE SUN	18	6	-	1
17	(-)	THE SPACE MUSEUM	15	4	1	2
18	(15)	THE WAR MACHINES	12	5	-	3
19=	(13)	THE SENSORITES	7	3	-	1
19=	(-)	MISSION TO THE UNKNOWN	7	3	-	3
21	(17)	THE GUNFIGHTERS	5	4	-	3
22	(19)	PLANET OF GIANTS	3	2	-	2

UNPLACED: THE REIGN OF TERROR, THE RESCUE, THE ROMANS, THE MYTH MAKERS, THE MASSACRE, THE SAVAGES, THE SMUGGLERS

BEST TROUGHTONS: No. of voters = 61

			P	V	F	S
1	(3)	EVIL OF THE DALEKS	236	53	16	4
2	(1)	THE WEB OF FEAR	227	51	15	5
3	(2)	TOMB OF THE CYBERMEN	187	46	8	5
4	(=)	THE INVASION	102	31	6	6
5	(8)	POWER OF THE DALEKS	91	21	4	4
6	(=)	FURY FROM THE DEEP	87	27	1	5
7	(12)	THE ABOMINABLE SNOWMEN	82	28	3	5
8	(9)	THE ICE WARRIORS	51	22	-	5
9	(5)	THE MIND ROBBER	50	15	3	6
10	(7)	THE WAR GAMES	41	16	-	6
11	(=)	THE MOONBASE	33	8	1	4
12	(15)	THE SEEDS OF DEATH	25	9	1	6
13	(=)	THE FACELESS ONES	14	9	-	4
14	(16)	THE MACRA TERROR	11	3	1	4
15	(-)	THE HIGHLANDERS	10	4	1	4
16	(17)	THE DOMINATORS	9	3	-	6
17	(13)	THE KROTONS	9	2	1	6
18	(10)	THE WHEEL IN SPACE	7	4	-	5
19	(14)	THE ENEMY OF THE WORLD	3	2	-	5

UNPLACED: THE UNDERWATER MENACE, THE SPACE PIRATES

BEST PERTWEES: No. of voters = 220

			P	V	F	S
1	(=)	THE DÆMONS	696	156	59	8
2	(4)	SPEARHEAD FROM SPACE	526	131	34	7
3	(=)	THE SEA DEVILS	382	105	11	9
4	(6)	INFERNO	379	99	23	7
5	(2)	TERROR OF THE AUTONS	318	90	12	8
6	(5)	THE GREEN DEATH	305	96	5	10
7	(=)	THE THREE DOCTORS	300	92	9	10
8	(=)	PLANET OF THE SPIDERS	197	64	10	11
9	(10)	THE TIME WARRIOR	187	64	6	11
10	(14)	THE DAY OF THE DALEKS	184	59	6	9
11	(9)	FRONTIER IN SPACE	175	47	11	10
12	(=)	THE SILURIANS	148	47	3	7
13	(=)	CARNIVAL OF MONSTERS	141	48	7	10
14	(16)	THE CURSE OF PELADON	121	33	8	9
15	(11)	THE MIND OF EVIL	105	36	3	8
16	(17)	THE TIME MONSTER	97	29	3	9
17	(15)	PLANET OF THE DALEKS	66	23	2	10
18	(22)	THE AMBASSADORS OF DEATH	64	21	2	7
19	(18)	THE CLAWS OF AXOS	60	25	1	8
20	(=)	DEATH TO THE DALEKS	58	20	1	11
21	(24)	THE MUTANTS	41	11	1	9
22	(21)	INVASION OF THE DINOSAURS	34	11	2	11
23	(19)	THE MONSTER OF PELADON	30	12	-	11
24	(23)	COLONY IN SPACE	21	7	1	8

BEST BAKERS: No. of voters = 296

			P	V	F	S
1	(=)	THE PYRAMIDS OF MARS	882	209	62	13
2	(4)	THE TALONS OF WENG CHIANG	870	200	64	14
3	(2)	GENESIS OF THE DALEKS	715	184	45	12
4	(3)	THE DEADLY ASSASSIN	563	144	30	14
5	(8)	THE ROBOTS OF DEATH	493	142	16	14
6	(5)	LOGOPOLIS	454	130	21	18
7	(6)	THE ARK IN SPACE	385	117	9	12
8	(7)	THE SEEDS OF DOOM	303	85	11	13
9	(=)	THE CITY OF DEATH	270	94	10	17
10	(=)	THE KEEPER OF TRAKEN	161	59	4	18
11	(12)	TERROR OF THE ZYGONS	143	50	4	13
12	(14)	PLANET OF EVIL	96	34	3	13
13	(11)	THE BRAIN OF MORBIUS	95	36	-	13
14	(13)	WARRIORS' GATE	87	28	4	18
15	(22)	THE MASQUE OF MANDRAGORA	85	28	1	14
16	(=)	HORROR OF FANG ROCK	74	27	1	15
17	(21)	THE STONES OF BLOOD	69	28	-	16
18	(32)	FULL CIRCLE	63	23	1	18
19	(17)	THE INVASION OF TIME	62	20	2	15
20	(25)	ROBOT	61	18	4	12
21	(19)	THE LEISURE HIVE	57	22	-	18
22	(15)	REVENGE OF THE CYBERMEN	56	17	1	12
23	(29)	THE SUNMAKERS	53	22	2	15
24	(=)	THE PIRATE PLANET	47	13	1	16
25	(34)	THE HAND OF FEAR	46	16	1	14
26	(27)	THE RIBOS OPERATION	45	14	3	16
27	(18)	IMAGE OF THE FENDAHL	38	14	2	15
28	(26)	DESTINY OF THE DALEKS	32	10	1	17
29	(30)	STATE OF DECAY	29	11	1	18
30	(27)	THE ANDROIDS OF TARA	27	10	1	16
31	(=)	THE SONTARAN EXPERIMENT	25	10	-	12
32	(23)	THE ARMAGEDDON FACTOR	22	7	1	16
33	(20)	THE ANDROID INVASION	21	7	-	13
34	(35)	THE FACE OF EVIL	20	7	1	14
35	(33)	THE CREATURE FROM THE PIT	20	6	1	17
36	(-)	NIGHTMARE OF EDEN	17	6	-	17
37	(=)	MEGLOS	16	6	-	18
38	(=)	THE INVISIBLE ENEMY	6	4	-	15

UNPLACED: UNDERWORLD, THE POWER OF KROLL, THE HORNS OF NIMON

BEST DAVISONS: No. of voters = 332

			P	V	F	S
1	(=)	THE CAVES OF ANDROZANI	1530	295	190	21
2	(=)	EARTHSHOCK	1225	279	55	19
3	(=)	RESURRECTION OF THE DALEKS	703	194	16	21
4	(=)	THE FIVE DOCTORS	460	142	16	20
5	(7)	THE VISITATION	422	151	7	19
6	(5)	ENLIGHTENMENT	383	124	10	20
7	(6)	FRONTIOS	369	124	4	21
8	(11)	MAWDRYN UNDEAD	341	119	5	20
9	(=)	CASTROVALVA	327	101	11	19
10	(8)	KINDA	231	82	5	19
11	(10)	SNAKEDANCE	224	75	6	20
12	(14)	BLACK ORCHID	183	79	1	19
13	(=)	THE AWAKENING	164	60	2	21
14	(12)	PLANET OF FIRE	158	64	2	21
15	(16)	TERMINUS	60	25	1	20
16	(15)	ARC OF INFINITY	49	21	-	20
17	(18)	THE KING'S DEMONS	49	18	1	20
18	(17)	WARRIORS OF THE DEEP	29	12	-	21
19	(=)	FOUR TO DOOMSDAY	19	8	-	19
20	(=)	TIME-FLIGHT	15	5	-	19

BEST BAKERS(C): No. of voters = 312

			P	V	F	S
1	(=)	REVELATION OF THE DALEKS	1448	288	164	22
2	(-)	MINDWARP	969	226	34	23
3	(2)	VENGEANCE ON VAROS	878	231	34	22
4	(3)	THE TWO DOCTORS	743	228	15	22
5	(4)	ATTACK OF THE CYBERMEN	579	181	17	22
6	(-)	THE ULTIMATE FOE	569	173	20	23
7	(5)	MARK OF THE RANI	528	146	14	22
8	(-)	TERROR OF THE VERVOIDS	437	149	7	23
9	(-)	THE MYSTERIOUS PLANET	230	91	3	23
10	(6)	TIMELASH	112	47	1	22
11	(7)	THE TWIN DILEMMA	87	31	3	21

WORST HARTNELLS: No. of voters = 41

			P	V	F	S
1	(=)	THE GUNFIGHTERS	79	30	22	3
2	(=)	THE ROMANS	31	16	3	2
3	(5)	THE SMUGGLERS	25	13	2	4
4	(15)	THE MYTH MAKERS	15	8	2	3
5	(15)	THE RESCUE	14	7	1	2
6	(3)	THE SAVAGES	13	6	3	3
7	(15)	THE CELESTIAL TOYMAKER	10	6	1	3
8=	(4)	THE CHASE	8	5	1	2
8=	(6)	THE MASSACRE	8	5	1	3
10	(-)	PLANET OF GIANTS	7	3	2	2
11	(15)	THE DALEKS' MASTERPLAN	6	2	2	3
12	(14)	THE WAR MACHINES	5	4	-	3
13=	(11)	MARCO POLO	4	3	-	1
13=	(19)	GALAXY FOUR	4	3	-	3
15	(13)	BEYOND THE SUN	4	2	2	1
16	(10)	THE SPACE MUSEUM	4	2	1	2
17	(13)	THE CRUSADE	4	2	-	2
18=	(-)	THE ARK	3	2	-	3
18=	(-)	THE TENTH PLANET	3	2	-	4
20	(-)	THE KEYS OF MARINUS	2	2	-	1

UNPLACED: AN UNEARTHLY CHILD, THE DALEKS, THE AZTECS, THE SENSORITES, THE REIGN OF TERROR, THE DALEK INVASION OF EARTH, THE WEB PLANET, THE TIME MEDDLER, MISSION TO THE UNKNOWN

WORST TROUGHTONS: No. of voters = 54

			P	V	F	S
1	(=)	THE UNDERWATER MENACE	103	42	28	4
2	(=)	THE KROTONS	53	23	11	6
3	(=)	THE SPACE PIRATES	46	25	5	6
4	(=)	THE DOMINATORS	27	16	1	6
5	(=)	THE MACRA TERROR	24	14	4	4
6	(7)	THE ENEMY OF THE WORLD	23	12	2	5
7	(8)	THE HIGHLANDERS	15	8	3	4
8	(6)	THE FACELESS ONES	8	6	-	4
9	(=)	THE WAR GAMES	8	4	-	6
10	(11)	FURY FROM THE DEEP	4	2	-	5
11	(16)	THE SEEDS OF DEATH	3	2	-	6

UNPLACED: THE POWER OF THE DALEKS, THE MOONBASE, THE EVIL OF THE DALEKS, THE TOMB OF THE CYBERMEN, THE ABOMINABLE SNOWMEN, THE ICE WARRIORS, THE WEB OF FEAR, THE WHEEL IN SPACE, THE MIND ROBBER, THE INVASION.

WORST PERTWEES: No. of voters = 199

			P	V	F	S
1	(=)	INVASION OF THE DINOSAURS	152	69	30	11
2	(5)	DEATH TO THE DALEKS	108	48	25	11
3	(2)	THE MUTANTS	104	50	15	9
4	(7)	THE AMBASSADORS OF DEATH	103	51	16	7
5	(8)	COLONY IN SPACE	101	50	20	8
6	(=)	THE TIME MONSTER	87	39	19	9
7	(3)	THE MONSTER OF PELADON	85	43	13	11
8	(4)	CARNIVAL OF MONSTERS	69	29	16	10
9	(11)	PLANET OF THE DALEKS	58	27	11	10
10	(12)	THE CLAWS OF AXOS	53	28	6	8
11	(9)	THE CURSE OF PELADON	52	27	7	9
12	(11)	PLANET OF THE SPIDERS	33	18	5	11
13	(21)	FRONTIER IN SPACE	24	13	3	10
14	(15)	THE MIND OF EVIL	21	16	1	8
15	(14)	INFERNO	19	13	1	7
16	(=)	THE TIME WARRIOR	18	8	1	11
17	(10)	THE DAY OF THE DALEKS	16	10	1	9
18	(20)	THE SEA DEVILS	15	7	2	9
19	(18)	THE SILURIANS	15	8	3	7
20	(17)	THE THREE DOCTORS	14	9	1	10
21	(19)	THE GREEN DEATH	14	7	1	10
22	(=)	SPEARHEAD FROM SPACE	10	5	2	7
23	(-)	TERROR OF THE AUTONS	4	3	-	8

UNPLACED: THE DÆMONS

WORST BAKERS: No. of voters = 296

			P	V	F	S
1	(=)	THE HORNS OF NIMON	420	168	105	17
2	(=)	UNDERWORLD	211	105	34	15
3	(=)	MEGLOS	160	78	26	18
4	(=)	THE CREATURE FROM THE PIT	142	75	21	17
5	(6)	NIGHTMARE OF EDEN	96	56	8	17
6	(7)	DESTINY OF THE DALEKS	95	53	14	17
7	(5)	THE POWER OF KROLL	76	43	6	16
8	(9)	THE INVISIBLE ENEMY	52	26	9	15
9	(35)	ROBOT	39	17	8	12
10	(=)	WARRIORS' GATE	36	20	5	18
11=	(29)	THE INVASION OF TIME	33	17	5	15
11=	(=)	THE LEISURE HIVE	33	17	5	18
13	(8)	THE ANDROIDS OF TARA	30	17	2	16
14	(12)	THE SUNMAKERS	28	16	3	15
15	(16)	THE ARMAGEDDON FACTOR	24	13	2	16
16	(25)	LOGOPOLIS	23	10	4	18
17	(34)	HORROR OF FANG ROCK	22	12	3	15
18	(27)	THE SONTARAN EXPERIMENT	22	11	4	12
19	(15)	REVENGE OF THE CYBERMEN	20	15	1	12
20	(13)	THE RIBOS OPERATION	20	11	3	16
21	(19)	THE STONES OF BLOOD	20	8	5	16
22	(=)	THE ANDROID INVASION	17	10	2	13
23	(14)	THE PIRATE PLANET	17	9	1	16
24	(32)	PLANET OF EVIL	17	8	2	13
25	(28)	THE KEEPER OF TRAKEN	16	8	3	18
26	(32)	THE HAND OF FEAR	14	9	1	14
27	(18)	IMAGE OF THE FENDAHL	13	8	2	15
28	(21)	FULL CIRCLE	12	9	-	18
29	(24)	THE FACE OF EVIL	10	7	1	14
30	(=)	THE BRAIN OF MORBIUS	9	6	-	13
31	(17)	THE MASQUE OF MANDRAGORA	9	4	2	14
32	(-)	THE SEEDS OF DOOM	7	4	1	13
33	(26)	THE CITY OF DEATH	7	3	2	17

UNPLACED: THE ARK IN SPACE, GENESIS OF THE DALEKS, TERROR OF THE ZYGONS, THE PYRAMIDS OF MARS, THE DEADLY ASSASSIN, ROBOTS OF DEATH, TALONS OF WENG CHIANG, STATE OF DECAY

WORST DAVISONS: No. of voters = 323

			P	V	F	S
1	(=)	TIME-FLIGHT	421	186	97	19
2	(=)	WARRIORS OF THE DEEP	326	157	53	21
3	(=)	FOUR TO DOOMSDAY	273	137	48	19
4	(5)	TERMINUS	165	89	21	20
5	(6)	KINDA	134	63	23	19
6	(4)	THE KING'S DEMONS	120	65	13	20
7	(8)	ARC OF INFINITY	117	69	16	20
8	(7)	SNAKEDANCE	106	55	16	20
9	(=)	PLANET OF FIRE	52	27	7	21
10	(=)	BLACK ORCHID	37	18	6	19
11	(12)	ENLIGHTENMENT	32	18	4	20
12	(11)	CASTROVALVA	31	11	3	19
13	(15)	FRONTIOS	23	13	3	21
14	(18)	RESURRECTION OF THE DALEKS	22	12	3	21
15	(19)	THE FIVE DOCTORS	21	9	3	20
16	(13)	MAWDRYN UNDEAD	15	9	-	20
17	(16)	THE AWAKENING	13	9	2	21
18	(17)	THE VISITATION	12	5	3	19
19	(14)	THE CAVES OF ANDROZANI	11	5	2	21

UNPLACED: EARTHSHOCK

WORST BAKERS(C): No. of voters = 305

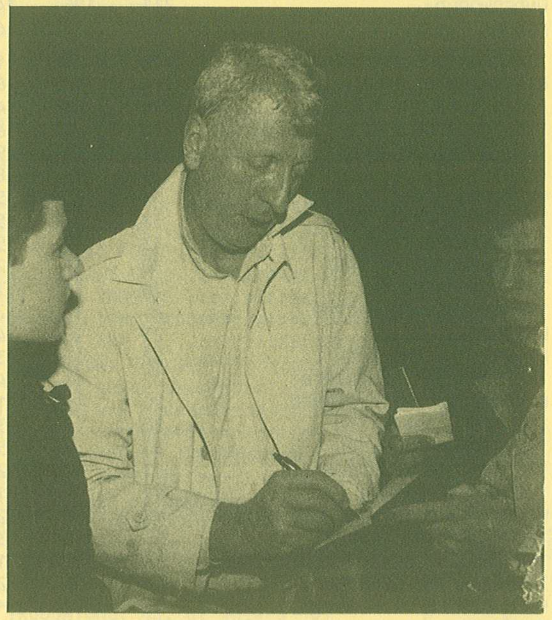
			P	V	F	S
1	(=)	THE TWIN DILEMMA	555	237	119	21
2	(=)	TIMELASH	457	212	84	22
3	(-)	THE MYSTERIOUS PLANET	208	119	23	23
4	(3)	MARK OF THE RANI	142	85	14	22
5	(-)	TERROR OF THE VERVOIDS	138	73	22	23
6	(4)	ATTACK OF THE CYBERMEN	82	48	8	22
7	(6)	THE TWO DOCTORS	66	33	11	22
8	(-)	THE ULTIMATE FOE	57	30	8	23
9	(5)	VENGEANCE ON VAROS	53	33	8	22
10	(-)	MINDWARP	49	27	6	23
11	(7)	REVELATION OF THE DALEKS	14	8	2	22

CONCLUDED NEXT ISSUE

FAN-SCENE

FAN-SCENE IS AN EXPERIMENT STARTING THIS ISSUE AND ITS CONTINUATION VERY MUCH DEPENDS ON YOU. IT IS DESIGNED TO INFORM READERS OF OTHER FANS' PASTIMES CONNECTED WITH DOCTOR WHO AND HOPEFULLY WILL GALVANIZE OTHER FANS INTO ACTION WITH YOUR SHARED IDEAS, SO PLEASE SEND IN YOUR INTERESTING IDEAS FROM AROUND THE GLOBE. ALSO FEATURED IN THIS SECTION IS THE TENTATIVE RETURN OF A FEATURE THAT FIRST APPEARED WAY BACK IN ISSUE ONE – FANZINE CHOICE – THOUGH SINCE ONLY ONE FANZINE HAS BEEN SUBMITTED FOR REVIEW SINCE THE REQUEST IN JUNE'S ISSUE, THIS ITEM DOESN'T REALLY LOOK LIKE SURVI- BEYOND THIS PAGE, UNLESS YOU KNOW BETTER...

An increasingly popular fan pastime is the theatre, or more specifically attempting to catch the autograph of a WHO celebrity after the final curtain call ! Robert Cope recently saw Tom Baker in his acclaimed role in An Inspector Calls and has the following report for us...



On 13th May 1987 J.B.Priestley's play An Inspector Calls returned to the West End stage at the Westminster Theatre after an absence of 40 years following its original staging. In the title role of Inspector Goole was the very popular 4th Doctor Tom Baker. The play received excellent reviews from most of the major critics and it centres around the Birling family headed by Arthur and Sybil Birling. We first see them seated around the dining table celebrating their daughter Sheila's engagement to Gerald Croft, a young business man, along with her brother the spoilt Eric. Then comes a knock at the door and an Inspector arrives telling of the suicide of a young woman and in the course of the evening it is uncovered by the Inspector that each and every one seated around the dinner table has played a part in driving the young woman to suicide.

Tom Baker is on fine form as usual and evokes many memories of his Doctor in his mysterious portrayal of Inspector Goole. That marvellous brown voice fills the theatre as he accuses each of the assembled Birlings, and Gerald, of virtually killing the young woman. Tom has remarkable presence and all the time he is on the stage is the attention grabber. Although it was written as a serious play, Tom gets a few laughs from the audience using vocal intonation and facial expressions, though he never lets the audience forget the seriousness of his accusations. I won't tell you the outcome of the play for those intending to see it except to say that the Inspector is not all he seems to be...

Those who have seen the film version on TV with Alistair Sim recently or the made-for-TV version with Bernard Hepton might like to know that this stage version is infinitely superior to both, and a lot more entertaining than those of us who repeatedly studied the play at school for examinations might realise.

The play was due to finish on August 1st but has now been extended until October due to its success, so that is good news for all fans who have not had a chance to see Tom in one of his most memorable stage roles in my opinion. Be warned though, Tom is a very private person and not as out-going as some of the actors who repeatedly attend the conventions. According to staff at the theatre he will do anything to avoid signing autographs and most evenings by-passes the stage door for other exits from the theatre after the performance, although when I eventually caught up with him he was very charming and he sent me a lovely postcard following my visit to the play.

NOTES

TICKETS: £5 up to £11 50
DURATION OF PLAY: 150 minutes
PERFORMANCE TIMES: 7 45pm Tues to Fri (no performances Sun or Mon) with matinees at 2 30pm on Weds and Thurs (Saturday at 5pm and 8 15 p m)
HALF PRICE TICKETS: Usually obtainable on the day from the Half Price Ticket Booth, Leicester Sq
NEAREST TUBE: Victoria

FANZINE CHOICE: STAR BEGOTTEN by Tim Munro and Nick Cooper

It's fair to say that the standard of fanzines has been in decline since the demise of the 'big 4': Shada, Skaro, Frontier Worlds and, yes, Tardis, which really died years ago. So it was very refreshing to receive the first 3 issues of this fan-magazine, very much a product of the mid-late '80s fan-scene. Although its production is rather primitive (ie.A5 photocopied) compared to its glossier counterparts, the strength of its contents more than make up for this, comprising of intelligent, thought-provoking topical articles, intersprersed with witty, as opposed to 'schoolyard' humour and 'exclusive' forthcoming script extracts as shown here.

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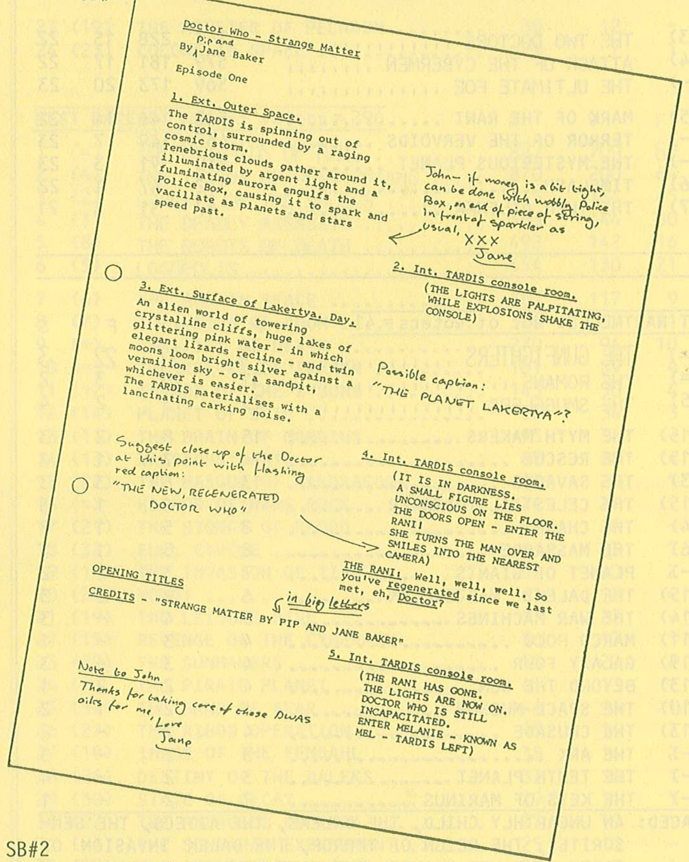
SB#3



Doctor Who - Strange Matter
By Pip and Jane Baker

Episode One

1. Ext. Outer Space.

The TARDIS is spinning out of control, surrounded by a raging cosmic storm.
Tenebrious clouds gather around it, illuminated by argent light and a fulminating aurora engulfs the Police Box, causing it to spark and vacillate as planets and stars speed past.

John – if money is a bit tight, can be done with wobbly Police Box, on end of piece of string, in front of sparkler as usual, XXX
Jane

2. Int. TARDIS console room.

(THE LIGHTS ARE PALPITATING, WHILE EXPLOSIONS SHAKE THE CONSOLE)

3. Ext. Surface of Lakertya. Day.

An alien world of towering crystalline cliffs, huge lakes of glittering pink water - in which elegant lizards recline - and twin moons loom bright silver against a vermilion sky - or a sandpit, whichever is easier.
The TARDIS materialises with a lancinating carking noise.

Possible caption:
"THE PLANET LAKERTYA"?

Suggest close-up of the Doctor at this point with flashing red caption:
"THE NEW, REGENERATED DOCTOR WHO"

4. Int. TARDIS console room.

(IT IS IN DARKNESS.
A SMALL FIGURE LIES UNCONSCIOUS ON THE FLOOR.
THE DOORS OPEN - ENTER THE RANI!
SHE TURNS THE MAN OVER AND SMILES INTO THE NEAREST CAMERA)

THE RANI: Well, well, well. So you've regenerated since we last met, eh, Doctor?

OPENING TITLES

CREDITS - "STRANGE MATTER BY PIP AND JANE BAKER"

in big letters

5. Int. TARDIS console room.

(THE RANI HAS GONE.
THE LIGHTS ARE NOW ON.
DOCTOR WHO IS STILL INCAPACITATED.
ENTER MELANIE - KNOWN AS MEL - TARDIS LEFT)

Note to John
Thanks for taking care of those DWAS oiks for me,
Love
Jane

SB#2

Eric Saward's Resignation

ERIC: John! John! Open this door!
JNT : Go away, I'm out!
ERIC: John, there are 3 directors, 5 actors, 6 writers and Michael Grade waiting for you out here! You can't stay in you office forever!
JNT : I'm on the phone to America! go away!
ERIC: Open this bloody door, John!

(DOOR OPENS)

JNT : Now what is all this....sorry....I've forgotten your name.
ERIC: Saward! Eric Saward! Now....what is this?

(WAVES A CAMERA SCRIPT UNDER HIS NOSE)

JNT : Hmm? Oh, it's part 14 of 'The Trial of a Time Lord'.
ERIC: It bloody well is not!! What happened to Bob's dramatic cliffhanger ending that we agreed on?
JNT : It was too much of a downer, Eric – too depressing. We need to go for a happy ending! So I re-wrote it.
ERIC: Ah hah? That explains the dancing girls.
JNT(INNOCENTLY): Er....what dancing girls?
ERIC: The dancing girls who come on at the end, whilst the Doctor and Melanie sweep down the courtroom steps, singing and dancing!
JNT : Well....it's nice and optomistic.
ERIC: Which presumably also explains the final line.
JNT : Hmm?
ERIC: "And they all lived happily ever after," John! Not to mention the bit where the Valeyard repents his evil ways and sweeps the Inquisitor off her feet to marry her!
JNT : The public want a happy ending!
ERIC: What's this bloody beanstalk doing in the middle of the courtroom?
JNT : Beanstalk?
ERIC: Yes! The one that grows out of the beans that Glitz acquires by selling a dodgy used cow!!!
JNT : Yes, good innit?
ERIC: God Almighty! Are you completely mad?!?!? You've turned this show into a flaming glitzy, gawdy panto!
JNT : Gosh! Thanks, Eric!
ERIC: Arrgghh!!!!! I resign, do you hear me?!? I QUIT!!! I'll never work for you again as long as I live!! You're stark, staring bloody mad!!! Where are my pills?!!!

(DOOR SLAMS SHUT AFTER HIM)

JNT : Oh well. Ah....I wonder what he did? Hmmm....probably just a cameraman or something....Now where did I put that nice Mrs Baker's telephone number....?

The 'zine is aimed at the more mature end of the market and it is proof, if any were needed, that you don't need to be glossy and full of 'rare' photographs to constitute a good fanzine. If you must buy a fanzine today, we recommend you give Star Begotten a try.

#1; £1 25 + A5 SAE or £1 55 inc', #2,#3; £1 40 each + A5 SAE or £1 70. (Overseas; U S A=$5 each, Canada=$6 each, Australia=$7 each). SPECIAL OFFER TO D W B READERS; #1-3=£3 50 inclusive.

COLONY IN SPACE

by Timothy Munro

Colony In Space is by no means a classic story. It falls short of the extraordinarily high standards of the Pertwee era for several reasons. The first 3 episodes are much too slow and the story has a *seen-it-all-before* feel which makes it a little dull and is not helped by the occasions in which the script's 'preachiness' goes overboard. The cliffhangers are generally poor and lack drama. There are also several excruciating visual embarrassments, such as the landing of the Adjudicator's ship, the IMC robots and the materilisations of the various **TARDIS's** (for some reason the things pop out of thin air like Marty Hopkirk!)

Fortunately there are many compensations which make **Colony In Space** a thoroughly entertaining six episodes of **DOCTOR WHO**, despite its glaring flaws. Firstly there is Malcolm Hulke's enviable capacity for creating credible characters in credible cultures with credible backgrounds (i.e. even though we never see the Earth from which the colonists and the miners come we still retain a vivid impression of what it is like). Secondly, the standard of design is very high indeed, especially the stunning interiors of the Primitive City, and is exploited to the full by Michael E. Briant's brilliant direction, seen at it's best in the action scenes and the dramatic destruction of the City (I should also mention Briant's unrivalled ability to make quarries look like **real** alien planets!).

The greatest compensation of all, of course, is the brilliant performance of Roger Delgado who was by this, his fourth story, completely at home in his role. His entrance in part 4 is superbly powerful, even though we only see him from behind; wearing the impressive high-collared cloak of the Adjudicator, which conceals his identity up to the moment his face is dramatically revealed as he talks to Ashe.

It is a pity, really, that the audience already expects his entrance because of the superfluous scene-setter opening of part 1 with the three Time Lords. How much better it would have been to have left the audience wondering **why** the Time Lords had sent the Doctor to Exarius, and to let the Master's non-appearance in parts 1 to 3 lull them into a false sense of security.

One might expect Delgado to have problems when coming into the show so late, and especially a show with the superbly strong cast of **Colony In Space,** amongst whom Morris Perry's Captain Dent and Tony Caunter's Morgan had been stealing the honours as two of **DOCTOR WHO's** nastiest and most thoroughly immoral villains. It is a mark of Delgado's power as an actor that he encountered no such difficulties. From the moment he sweeps through the door of the Main Dome in part 4 he takes over the show, rescuing it just as it was about to disappear into tedium.

The original Master, is, himself, a skilfull performer, as is demonstrated in his early scenes in **Colony In Space.** He is perfectly at home in the guise of the Adjudicator, nobody questions his identity and, indeed, there is no reason to. He seems so wise, powerful, confident and self-assured . . .

how could he possibly **not** be the Adjudicator? He doesn't let the act drop for a moment, not even when Jo and the Doctor walk in! He just coughs in an embarrassed manner and gets on with the business in hand. The next scene, in which he has a private chat with the Doctor, is a beautiful example of the perfect rapport evident in all Pertwee and Delgado's scenes together. As they try to score points off each other one can well imagine the bantering classmates they must once have been. The Doctor casts aspersions on the Master's credentials, but the Master is supremely confident in his own genius. His credentials are immaculate, he replies. *"Yes. Forged, no doubt!"* the Doctor retorts, acidly. *"Oh, of course"*, Delgado returns, with a gloriously proud smile , *"But immaculate"*. One senses that the Doctor's moral outrage greatly amuses him!

Genius is the quality I associate most with Roger Delgado's Master, and it is well in evidence here. One can sense the phenomenal intelligence burning behind those perpetually entrancing eyes. The booby trap rigged up in his **TARDIS** is typical of the man's devilish ingenuity. Later, in the Primitive City, Delgado catches perfectly the Master's studious fascination with the Primitive wall-paintings, and his enthusiasm for their history (and of course it's product; the Doomsday Weapon). Interestingly the Doctor and the Master's rivalry falls away in these scenes and they seem to work together like the perfect team! Their comic rapport is very pleasing, and is best seen as they approach the City and a Primitive pops up behind Delgado, brandishing a spear. Pertwee silently points at the threat, but Delgado doesn't even bother to look! *"Oh, **really**, Doctor"*, he sighs, despairingly. *"Not **'that'** old trick!"*. Throughout the story one feels that although the Doctor and the Master are enemies in many ways, they still have great affection for each other and if one of them **did** die it would probably make life intolerably boring for the other.

Colony In Space is not brilliant, but it works well, is entertaining, generally well-crafted and Roger Delgado's superb performance alone is enough to raise it above the commonplace.

"I'd give anything for him to walk in now"

by John Levene

"I don't quite remember when I first met Roger, all I know is that one day this image appeared in front of me on the set. We were on location and I heard that we were going to have somebody playing a new character called **The Master**.

"When I first met Roger I didn't form any opinion other than he had a startling charisma about him, with his delicately filed finger nails which he kept immaculately beautiful all the time. He **made** the show and was the most wonderful opposite for Jon Pertwee. Whoever all the Doctors are, one is obviously fondest of the one, in a sense, that you worked the longest with (**i.e.** a year with Patrick Troughton; four years with Jon and a few with Tom Baker). The Roger Delgado, Jon Pertwee, Nicholas Courtney, John Levene, Katy Manning days I think were some of the lightest and most pleasant days I've seen in **DOCTOR WHO,** but then again, I'm biased!

"I always remember when I used to have scenes to play with him I would often be slightly scared, because I wasn't a good actor at that time, or I didn't think I was. Roger and Jon Pertwee were always so supportive and whenever I had a scene with Roger I would just look into his eyes and, of course, sometimes he looked so evil, and the way he used to say, *'Oh, Mr. Benton'*, and I used to think, *'Good Gracious!'*.

"I was more upset at Roger dying than I was my own father. When he died it changed **everything** and that's one of the reasons I couldn't have gone on with **DOCTOR WHO** too much longer, because Katy was gone, Pertwee was gone, Roger was gone, Nick was gone and when everybody had gone it was just awful. So I didn't enjoy the last few stories so much, simply because all my friends that I'd known for years had disappeared.

"One day he invited my wife and I around to dinner to his lovely little cottage. He wasn't a flash movie star but I was amazed to see the lovingness with which he applied himself to his house. He was always so tidy and so immaculate and he looked so beautiful all the time because he wore clothes that suited him and I just remember getting fonder and fonder of him and even today, of course, it's very difficult to hold back the odd tear.

"I'm a sad person anyway, you see. I can see the trouble in the world and I believe its because of separation from God; everything's gone wrong, there's not a lot of love left, there's no integrity — there's a lot of things missing. Roger represented **all** the things that are missing; he represented honesty, trust, loyalty, integrity, peace and christianity. He was just a model human being.

"I remember once, in **Claws of Axos,** I had this scene on a beach. Roger and I were standing by the monster; it was like a big shell or something. I often used to think that Roger was on skates or roller skates because he just seemed to 'glide' along. I just remember that he tripped and it looked so funny to see the most deadly enemy on the earth trip over a rock on a beach!

"The best story of all was **The Dæmons**. There was a scene where we had to be handcuffed, and he had said to the props department, *"Can we just check the handcuffs?'*. Obviously they had the keys to get them undone, and I was standing there because I often got drawn toward Roger whenever he was around. Anyway, they put these handcuffs on and the bloody things locked and they didn't have a key! Roger stood there and said to me, *'John, do you know how to get these off?'*. I said, *'I'll have a go'*, but of course I couldn't. Then somebody came along with a key and it was the wrong key. It had been about twenty minutes and Roger was getting, quite rightfully, a little bit panicky — being handcuffed is not the most pleasant of situations! The first time I ever saw him get slightly cross was when he couldn't get these handcuffs off! About thirty five minutes later the handcuffs were still on, so in the end they either sawed them off or used the pincers, but I always remember Roger saying, *'That is it. I will never be arrested again!'*.

"When I actually had to capture the Master, I had to say, *'OK mate, your time is up'*, and he fired his cloak over me, and of course I'm a big fourteen stone hero that helped the

On location with the Master in 1971 for The Claws of Axos (Photo © John Levene)

Doctor and the Brigadier to save the world on several occasions, and I tripped on the floor over his cloak! I always remember Roger came up to me later and said, *'I never dreamed I could throw fourteen ounce of satin at you and make you hit the ground like that.'* I felt very silly falling on the ground after being bowled over by the Master's cloak, but a lot of fans said since they imagined that the cloak had special powers because it belonged to the Master.

"Roger wasn't always humorous but he was always kind. He didn't wear his sense of humour like a badge but then, that was what made him so wonderful and mysterious. He never did anything, in my eyes, that tainted his image. And then he died so tragically, which one doesn't like to talk about. When I heard the news I literally got home and said to my wife, who was with me then, *'This is not real is it? Roger's not dead and they're just pissing around',* but of course it was true. The rehearsal room the next day was dreadful. It was strange to see the sadness spread through everyone present. It was just awful, and the show went very flat for a couple of weeks, and then professionalism took over and we got on with it and started working again.

"I'm a sad person by nature. I've lost my family, my wife — the sadness never stops. I'm like a five hundred kilowatt beacon for sadness; I seem to cry more than any middle-aged man should, but that's my way of getting through pain. So Roger was a great loss and I couldn't, even if I sat here all day, tell you how much I miss him. I'd give anything for him to walk in now because I would be able to hold him again and just put my arm around him and say, *'Ah, hello, where have you been?'* He was like a marvellous brick wall for me to lean against whenever I needed it. I could just go up to him and say, *'Roger, I'm very worried about this scene,* and he would say, *'Oh John, you just play it the same way as you've played it in the other hundred and fifty scenes we've done together and it will be fine.'* I used to go away and feel good again.

"Roger Delgado was a beacon in the night, as were Jon Pertwee and all the people I worked with. We had a marvellous team. Every time we go to conventions we get asked questions about Roger and every time I just look, sometimes I actually find I even cry, which is very strange. I try not to, I try and say *'This is bloody stupid, I'm forty-four years old. You shouldn't cry over an actor's death.'* So obviously, the man had power, he had the power of love, the power of goodness . . .

"Sometimes, when a better actor comes along, the main actor says, *'Well blow all this, he's making me look bad.'* When Roger Delgado came on the location of **Terror of the Autons** suddenly, **never** did anyone have any jealousy. Nothing happened when he came on, it was just a wonderful moment. When he was acting he would click his fingers and say, *'You will do as I say',* and I used to think, *'Shit!'.* Everytime he used to look at me and threaten me as an actor and even so I thought *'Shit!',* you don't have to act opposite this man, his charisma will take over! *'Mmmm, a resourceful Sergeant Benton, eh? I should have taken care of you . . .',* he would say, and I thought 'bloody hell', no wonder he was so popular. Everytime he spoke it was wonderful. Whenever a scene was played I felt close to him and I had to actually make myself dislike him as a character because he was so adorable as a human being. It's strange, I can remember being in a hanger, it must have been **Mind Of Evil,** and we were sitting on bales of hay eating our canteen lunches when I first met his wife Kismet, and it was the way he introduced her: he said, *'May I introduce the person in my life. This is my wife Kismet',* and I thought, *Oh my goodness, what a wonderful way for a man to introduce his wife to somebody.*

But to see them both together — she was ultimately one of the most beautiful women in the world. She was a stunning looking sort of Arabian Princess. And it just went on from there, I just looked forward to seeing him everyday, and every story he wasn't in was just not as good. It missed his presence because he was a powerful presence. That is what Roger Delgado was and he'll **always** be a part of **DOCTOR WHO.**

"I now find I have another friend — Anthony Ainley — who plays the master now. I have struck up the most marvellous friendship with him through American conventions.

"We have become very close friends but I used to think, *'Oh gosh, how awful he is compared to Roger',* which is a very stupid thought on my behalf because first of all, **nobody** could have replaced Roger but now I've met Anthony and got inside his head and he is one of the dearest people I've ever met and wonderful to be close to.

I know that Roger would have approved of Anthony, even if he were alive, but then again that's because Anthony is more sensitive than he appears in **DOCTOR WHO,** because it's very easy to be misguided as an actor.

"I uphold Roger's integrity and I never **ever** have a bad thought about him, in fact he'll stay with me for the rest of my life.

"Roger's death is one of the greatest losses I have ever known. We all miss him very much, but he lives on in our memories and in our hearts."

John Levene

THE DÆMONS

by David H. Brawn

For actors and fans alike, **The Dæmons** is the undisputed Pertwee classic, and in many ways it is the Delgado classic too. The story bristles with an atmosphere of menace and claustrophobia as events unfold — Josh Wilkins' terror-stricken death, P.C. Groom's attempt on Miss Hawthorne's life, the inexplicable winds and particularly the Doctor's concern about what appears to be no more than superstition — all establish a frightening scenario, and this is clinched when the village of Devil's End is cut off from the outside world by a heat barrier (not unlike in the classic **Village of the Damned**). It comes as no real surprise to the viewer that the Master is behind it all — after all he has been involved in the machinations of every other story this season — but when he introduces himself to the irrepressible Miss Hawthorne as Canon Smallwood's impromptu replacement, complete with dog-collar and black-rimmed spectacles, the feeling of foreboding is complete. There is something very disturbing in the idea of someone inherently evil masquerading as a man of the cloth, particularly when that character has such capacity for displays of innocent charm: *"Dear me, I hope that violence will not be necessary"* he purrs when Miss Hawthorne threatens to wallop Gavin with her reticule.

The Master as a character in fact works far better in this story than in any of its predecessors, just as Pertwee's Doctor turns in a better performance generally as the long-suffering genius amongst fools on Earth. **The Dæmons** gives Delgado the opportunity for some tremendous over-the-top scenes, notably the rituals in the cavern. The Black Mass ceremonies are incredibly powerful, due almost entirely to the force which Delgado manages to exude in his performance. He is so confident, so self-assured, that the viewer really believes that this time he **might** just succeed. It is only when, at the end of episode three, the Master finds he cannot control the Dæmon that one begins to realise that he has at last met his match. It is interesting in fact that a cliffhanger should involve the Master in jeopardy, a comment surely on how Delgado had endeared himself to the viewers.

Despite his confidence however, the Master is uncharacteristically edgy throughout the story and Delgado adds slight touches to accentuate this: he gets quite angry when Miss Hawthorne actually **refuses** to succumb to his hypnotic power, and later, when diplomacy fails to win over the support of Squire Winstanley, he admits to being responsible for the forces unleashed in Devil's End and uses his psychokinetic power to smash up the Squire's house until he gets his way. His growing anger culminates in his launching a tirade of pure fury against the assembled villagers, belittling them and swearing that they are all as but dust beneath his feet. Again, when diplomacy fails he uses Bok the gargoyle to demonstrate his real power and dispatches Winstanley to the hereafter.

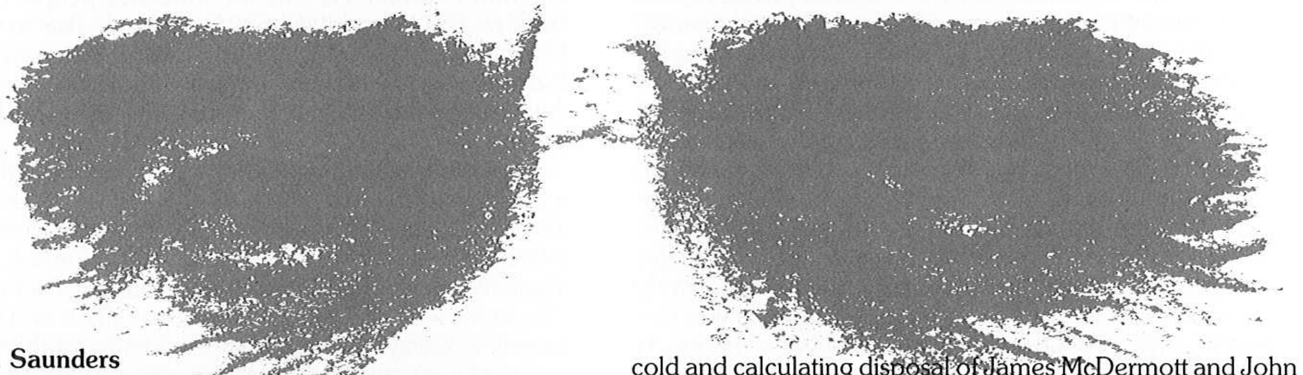
In all these instances, Delgado is utterly believable: **Never** does he ham his performance, but rather he judges just how far he can go in his portrayal of megalomania. The beauty of Delgado is that he believes utterly in his character and its motives. In **The Dæmons**, the Master has brought mind control to a fine art and is able to manipulate people better than ever before. By clicking his fingers and pointing, he is able to control Garvin, the verger, to his will, and similarly he is clearly influencing many of the villagers, manipulating them to the extent that he can read their innermost secrets. He can also influence people remotely, such as P.C. Groom whom he tries to use to kill Miss Hawthorne by clubbing her with a rock. Whenever we see Delgado exerting his mind-control, his expressions are such that it is possible to believe that he genuinely has such powers.

The excellence of Delgado's performance though reaches a pinnacle at the end of the story when he finally loses all influence over the Dæmon. Azal decides to relinquish his power to another, as the Master had expected, and he thanks the mighty Azal. **"But not to you"** the Dæmon roars, **"To him".** The realisation of failure chalked on Delgado's face is a picture of incredulity, of anger and of fear all wrapped into one. Like the face of satisfaction he pulls earlier when he supposes the plume of smoke to be that of the Doctor and Bessie incinerated in the heat barrier, it is an expression so genuine that Delgado's Master is utterly believable and consequently so evil.

The Master's final capture at the end is very shattering for the viewer; despite an attempt to run away (throwing his cloak over Benton) and his failure to drive off in Bessie, one still expects the Master to dematerialise or something and it is a little disappointing to see him defeated. However, even though he is to be locked away, one feels that he will not stay a prisoner for long. I remember particularly how disappointing the following **Day of the Daleks** was because there was no Delgado, just Aubrey Morris in a very Delgadoesque role which was simply not a patch on the old master.

The undisputed Pertwee classic THE DÆMONS, acclaimed by both the fans and stars alike.

SEASON EIGHT OVERVIEW



by David Saunders

At the planning stage for the 8th Season of **DOCTOR WHO**, Messrs Letts and Dicks, producer and script-editor respectively, decided to expand the Doctor's **UNIT** 'family' and in doing so to flesh out and gel the situation of the period of his banishment. Sergeant Benton had been re-established two stories earlier in **Ambassadors Of Death** and Jo Grant was assigned to replace Liz Shaw who had returned to Cambridge; a third new regular **UNIT** officer was added in the character of Captain Mike Yates. As an antithesis to the Doctor it was decided that a permanent humanoid nemesis should also be introduced and thus was born the Master as the agent of the returning Nestene menace. However, when that production team came to view all five stories they realised that each of the remaining stories featured a villain of the same magnitude as the Master in **Terror Of The Autons** and with a minute degree of re-jigging and the establishment of a continuity between stories he was awarded a role in every serial of the season, appearing in all but four of the episodes.

Terror Of The Autons was a good lead-off for the Season. As the Autons had been such a hit the previous year a return match was called for. However, in order to make the story differ from its predecessor, a humanoid agent was incorporated to guide the infiltration on Earth as opposed to the role played by the embodiment of the Nestene consciousness in **Spearhead From Space;** Channing and the Scobie-replica. It is typical of Robert Holmes' wit that the Master should have attained higher grades at the Time Lord academy than the Doctor — he was to repeat the exercise some eight seasons later with the introduction of Romana — and also the ridiculous 'city gent' attire of the Time Lord who projects himself to warn the Doctor of his old sparring partner's arrival on the planet of his exile.

The introductions of the three new characters are handled extremely well and all are contrastingly different. Jo's vibrant yet clumsy enthusiasm and willingness is evident from the beginning and it is interesting to note that Robert Sloman paralleled this when she later performed the same tasks for Professor Clifford Jones at the Wholeweal Community. Captain Yates, it is implied, has been around on and off — though unseen — since the last attempt by the Nestenes to invade Earth. However, it is the Master's debut which has the most impact, occurring, as it does, in the very first scene, with an evil glint in his shrewd eyes, together with the accompanying 'Master theme' — which became one of his trademarks — in the background music. Another of the Master's trademarks — the use of the Tissue Compression Eliminator — is, curiously, only employed by this incarnation in his premiere story, but this, together with his cold and calculating disposal of James McDermott and John Farrel and his inventive, if deadly, scheme with the daffodils made such an impact, well enstamping his character in so doing, that it gave full vent to the wrath of Mrs. Whitehouse! The one criticism that can be levelled at the story is that the redesigned **ordinary** Autons do not reach the standard of their predecessors and thus come across less frighteningly — not living up to the promised **terror** of the title.

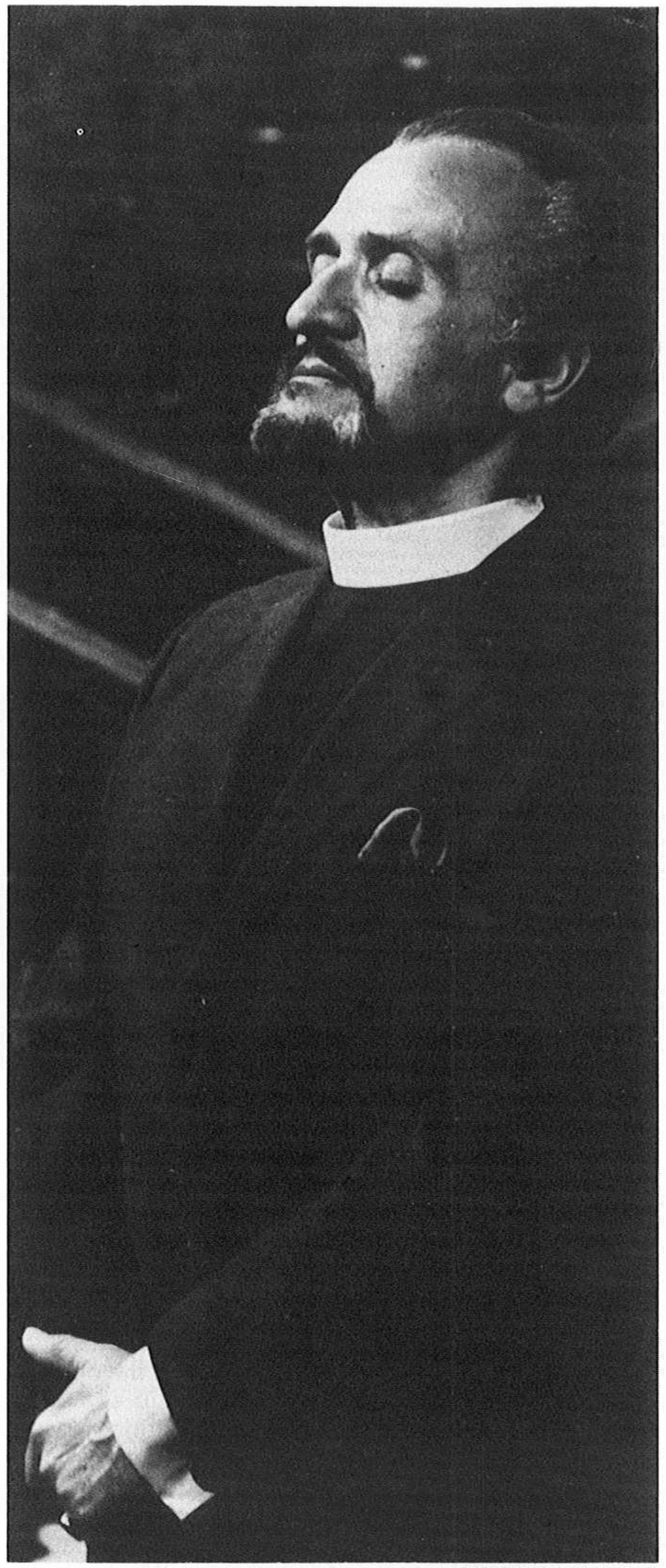
Another strong writer was chosen to follow Mr Holmes, in the pen of Don Houghton. His interpretation of the Master was somewhat different: in **The Mind Of Evil** he is portrayed very like a Mafia Godfather as suggested by the scenes where he is driven around in a limousine by a chauffeur and puffing away at a cigar, though his ability for disguise is re-used. His use of hypnotism is enlarged upon by Houghton who magnifies it by the use of the miniature control unit which the Master uses on Chinn Lee and against the Doctor. It is interesting that when the Mind Parasite projects its resources against the Doctor a plethora of past menaces he has dealt with come into his consciousness but the sole aspect to the Master, belied by his reaction to the fear projected at him, is his former classmate! A weakness of the story is that the first four episode endings are basically the same — an attack by the being within the Keller-machine, and three of those are directed against the Doctor. A plus, though, is the second of several character roles in the series of Michael Sheard; on this occasion as Roland Summers, Stangmoor's prison doctor.

The Claws of Axos was the the debut adventure — and their best! — penned by the team of Bob Baker and Dave Martin, who later earned themselves a permanent place in **WHO**-history with the creation of the mechanical mut, K-9. In the previous season the Third incarnation of the Doctor had been unflappable and even downright rude to the directors of three research establishments, now he turned this aspect of his nature towards the second of a stream of civil servants in the person of Chinn from the Defence Ministry. Vapirism was a new threat to add to those already faced by the Doctor and it was a change of pace to see this tale deal with the connivings of the Master in much the same way as the strategies of the Doctor, even though there was ostensibly a partnership between the organic menace and the renegade Gallifreyan. It was at the beginning of episode four that the first of several uneasy alliances is forced on the two Time Lords and it was a treat to watch — on first transmission I'm sure that many-a-viewer was deceived into thinking that the Doctor had turned on his colleagues and that he would be on his travels once more, so the turn of events which proved that under the direction of the High council his **TARDIS** was a galactic yo-yo, was another nice touch. It was different, too, to see the Master as a puppet for once rather than the usual reversal of these two roles.

Colony In Space in my opinion, is the worst story of the season, or perhaps I should say the one I enjoyed least. True, the search for the Doomsday Weapon was well-woven into the political intrigues of the I.M.C. group and the plight of the farming colonists, some **properly dressed** Time Lords put in a brief (introductory) appearance, the **TARDIS** was in partial flight once more and the script was enhanced by **DOCTOR WHO** stalwarts Tony Caunter, John Ringham, Roy Skelton and the superb Bernard Kay, but for me the alien city and all three races on Exareius appeared to be designed and created 'on the cheap' and like most of Malcolm Hulke's storylines this one suffered from a great deal of padding; that is to say that his ideas were always sound but should have been encapsulated in four episodes, not expanded into six or seven. Strangely this is the only story in which the Delgado Master did not employ his skill of hypnotism, nor did he utilise his ability to disguise his features — the Adjudicator was an impersonation — and not even the only glimpse we had inside his **TARDIS** made up for the tale's shortcomings.

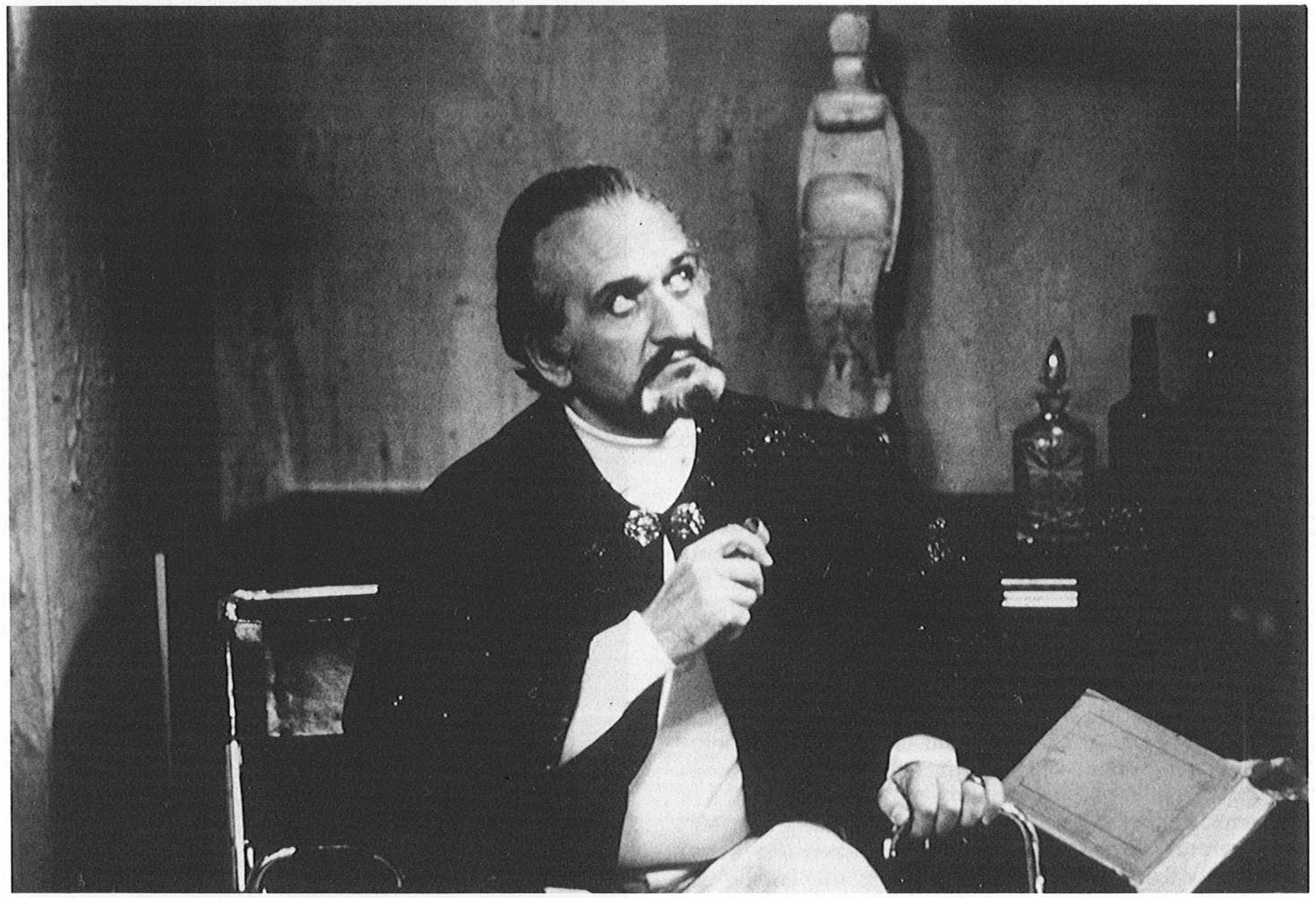
Richard Franklin, John Levene, Nicholas Courtney, even Jon Pertwee, have all said that the story they enjoyed most was **THE DÆMONS,** and who am I to disagree? In anniversary year, 1983, **DWAS** members overwhelmingly voted it their all-time favourite story and, who knows, if he were able to tell us, perhaps it was Roger Delgado's too. It contained Stephen Thorne's most menacing alien, good action roles for all the UNIT crew, a fantastic guest appearance by Damaris Hayman and a mood of uncertainty and impending doom which surpassed even that created by Mr Holmes four stories before, probably because he was dealing with an already encountered foe whereas "Mr Leopold" was writing about an as yet unseen one. One most unusual feature about this serial is the ending of episode three — it climaxes with the Master, rather than the Doctor or any of his companions and friends being menaced. The sets were well-conceived and one of the series' most inspired directors, Christopher Barry, was in control. The Master's villainy is played to its height from his churlish behaviour towards Miss Hawthorne through its ruthlessness of trying to destroy all who stood in his path — whether it be villager or one of his more regular adversaries — and to his quest for Azal's bequeathment of power, and it is fitting that his 'black magic' practices are defeated and he is finally captured because of scientific trickery.

Even though **Colony In Space** is not to my personal taste, **Season Eight** stands out overall as a very powerful line-up of stories putting many subsequent seasons into the shade, and in no small way this is because of the contribution of Roger Delgado. His Master's plain nastiness and aura of thorough evil pervades all five serials and yet his respect for his main protagonist shines through too as witness to their exchanges, and it is in fact subsequently noted by his colleague at the Newton Institute, Doctor Ruth Ingram, that what gets to you is *"his infernal good manners and courtesy!"* Yes, the Master deserved to be cast in all five stories comprising that season. The error made by Messrs Letts and Dicks is utilising them all in the **same** season without interspersing them with non-Master featured adventures as in later seasons; a fact now readily admitted with hindsight by the latter of those gentlemen. However, **their** error it was if the season became too Masterful; in no way was it the fault of the superb Mr. Delgado. His contribution to the series' history is one fondly remembered by most fans of the programme.



THE DÆMONS

THE SEA DEVILS



by Nick Cooper

In all but one of the stories in which he appeared, the presence of the Master and his significance to the plot was carefully engineered to be a 'surprise' — usually for well into the first episode (or in extreme cases, such as **Colony In Space,** well into the story). Not so with **The Sea Devils.** Barely a minute of the story has passed before we learn that he is nearby — although not at liberty for once — and our initial reaction is that he **must** in some way be involved with the sinking of the SS Pevensey Castle in the opening scenes.

Yet he is being held in a seemingly escape-proof prison (in which he is the only inmate) and despite his unsuccessful attempt to hypnotise a new guard — as witnessed by Jo and the Doctor via the closed-circuit TV system — it really does seem as if he has accepted his fate and that his proximity to the sinkings is pure coincidence. We are wrong, of course. The Master may not be the cause of the loss of the ships, but — true to form — he is busy in the process of turning the events to his own advantage, rather than taking the very real opportunity of a quick getaway in his **TARDIS** (still hidden from the Doctor and UNIT).

The Sea Devils belongs to two of the sub-genres into which most of the Master stories can be categorised in one way or another: (a) the Master uses another race in order to destroy/subjugate Earth/the Galaxy (e.g.: **Terror Of The Autons/Claws Of Axos**) and (b) the Master tries to use a 'force' from Earth's past for his own purposes (e.g.: **The Dæmons/The Time Monster**). The premise of the story is not new, but it is a measure of the skill of the production team of the time that they always made it totally original.

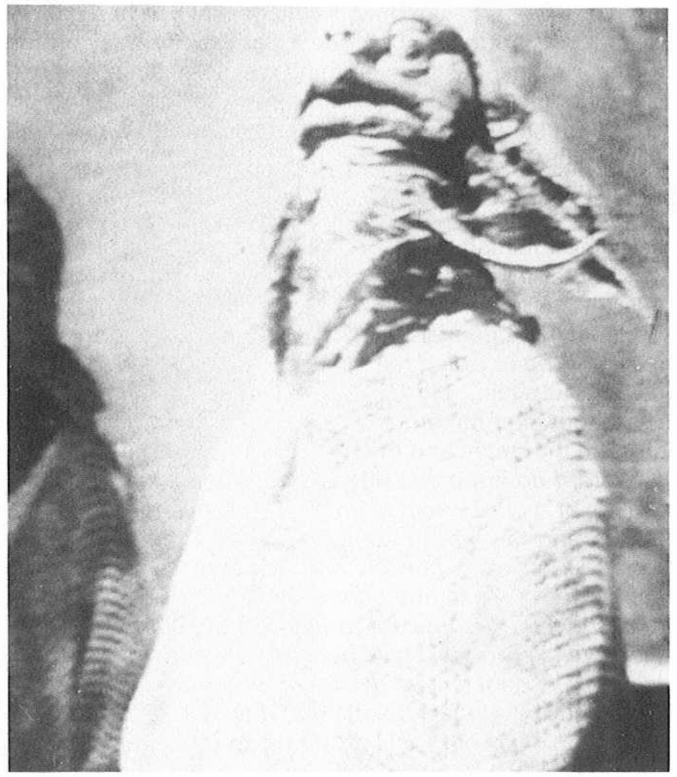
As usual, the Master's plans back-fire and he loses, even though he manages to escape at the end of the story in a hijacked hovercraft. The Master was never really allowed to 'win' in the Pertwee era and this was usually as a result of that certain degree of ineptitude built into his character — yet it was a trait that he himself constantly applied to the Doctor. This is demonstrated well in the scene in which the Master, having 'persuaded' the Doctor to help him complete the Sea Devil reactivation device, exploits his fellow Time Lord's inability to resist showing off his obvious superior expertise. *"Good grief!"* he exclaims, studying the Master's plans. *"What on Earth do you think you're doing?", "Why?"* asks the Master, innocently. *"What is the matter?" "Well"*, begins the Doctor, *"This circuit here — it's completely misplaced and you'll need far more power through your main dipode. Give me a pencil, will you . . ."*

At this time, within the Doctor/Jo-Master relationship, there was a barely hidden sense of antagonistic friendship — perhaps even affection — that surfaced on a number of occasions. Despite the fact that he had already tried to kill them both several times over in the past, both the Doctor and Jo are obviously pleased to find the Master's stay at the château to be a sufficiently comfortable one and the concern of the Doctor in particular is genuine. *"You felt sorry for him, didn't you?"* says Jo after they have left him. *"Well, he used to be a friend of mine,"* the Doctor replies. *"In fact, you might almost say we were at school together."* And on the part of the Master, one always got the impression that he had a soft-spot for his adversary as well — like two old chess-players meeting each week for their regular battle of wits. Other beings were nothing to the Master, but I think that he really would have regretted it if he ever **had** killed the Doctor.

One scene in particular, for perhaps the only time in the entire history of the series, shows a more innocent and **human** side to the Master — one which he always tried to keep kidden. We see him alone in his cell, watching **The Clangers** on his wall TV set, happily whistling along with the little creatures and — for once — producing a genuine smile. At this point, Governor Trenchard comes in and breaks the spell. *"Only puppets, you know"*, he says. *"For children." "Oh"*, says the Master and switches off the set, the look on his face one of extreme disappointment.

This lighter side, however, is directly contrasted later on when the Master's darker self shows through at its most vicious. Having been (foolishly) left alone with a single guard by the Doctor, he calmly begins to hypnotise the unfortunate sailor. *"There has been a mistake"*, he says forcefully as he advances on the other man, before smashing him to the ground with a single Karate chop to the neck. *"Mistake!"*

In those eight stories in which he appeared opposite the third Doctor, the Master was a very complex and finely grafted character and it is a tribute to the late Roger Delgado that — no matter what mood he was in — he was **always** totally believable. He could be either cruel or kind, angry or charming and he was equally convincing in any of them. Of all the villains the Doctor has encountered over the years, he was probably the most convincing and — by the audience — the most hated, and yet ultimately the most loved and missed.



"A nicer man it's hard to imagine"

by Richard Franklin

"My memories of Roger Delgado are **fond,** in one word. But I think I can do better than just one word. He was one of those people who was popular with **everybody** — everybody liked Roger and it was easy to feel why.

"Someone once asked me whether I could imagine anybody else playing the part and it's a fair question actually, because when an actor makes such a very strong impression as a character, you're tempted to think that nobody else could do it. I certainly think that the type of evil man that Roger portrayed, that particular sort of 'Svengali'-type of evil character, I don't think I can imagine any actor doing it any better, although I very much admire Tony Ainley. In **DOCTOR WHO** you have the sort of basic situation of good or evil and the evil has to be clearly evil and the good has to be clearly good. I think that has been the strong point of **DOCTOR WHO** from the start, which has been lost sight of now which is why I think the programme is not as good now as it was.

"Peter Pratt, who took over from Roger, tremendously I think, did a kind of a ghoal-like sort of evil character which was probably the only thing you could do following Roger. I think it was very horrible and perhaps evil in the wrong way, it was horror movie as opposed to Roger's intellectual evil.

"I don't remember the first time I actually saw Roger but I do remember him in rehearsal very clearly. He was a very self-contained actor who got on with his own business. However, if you did need help — as a young actor I often did — he would always give advice if asked for. I got on extremely well with him, actually, but never got to know him terribly well. He liked me and I liked him very much but, probably because I was doing lots of other things, I didn't socialise a great deal with any of them actually. But I do remember Roger in rehearsal as being a very helpful man, but also very meticulous. He was terribly neat and organised. His script was immaculate — every little move or note was done always with a sharp pencil. As another example I don't ever remember him being late. If Roger had not been in rehearsal five minutes before, and having fully got his breath and composure, you really would think something was wrong. He was a very, very well organised person.

"What I do remember about Roger's domestic relationships was that he was very much in love with his wife. This was very touching, and another reason why he was popular as well; when so many people had such peculiar domestic arrangements they were obviously very much in love, and you could see it when they were together and it was nice to be with them.

"Of course, when Roger died Kismet was exceedingly upset about it. For quite a long time she took it very badly indeed. Later on she came onto the **Planet of the Spiders** set because everyone was trying to console her. We all liked her very much. It was very nice that as an actress the producer was able to find a part for her and we were all very pleased that she could be the voice of the Queen Spider.

"I went to a party at their house once at Hampton Wick, and my recollection of it is of a small Georgian, late 18th/ early 19th century, workman's cottage that had been done-up and cost a fortune. But inside it was **exactly** an extension of Roger's personality. Everything was so organised, it was extremely nice and they were very proud of it and rightly so. I didn't know Roger well enough to say whether he was a materialist or not, I suspect **not,** because I think he was a romantic.

"We were filming **The Dæmons** in Aberbagoed which is the highest mining village in Wales and we were staying in a big hotel in Cardiff. Roger and I were standing in the foyer of the hotel one evening after filming, talking, when suddenly the third assistant director rushed in the door and he said, *'You're called tomorrow, six o'clock, alright?'*, and rushed out again, and before I could say anything Roger rushed out after him into the street and for a moment they talked in the street, and then Roger came back and he said, *'Richard, I **do** hope you don't mind, but the car they were sending at six I've asked them to send at five-thirty. Do you mind?'*, and this was in the morning! So I said, *'Well no, I don't. Six o'clock's horrible and five-thirty's horrible, so it really doesn't make any difference to me. But, just out of interest, why do you want to leave at five-thirty?'*, and he said, *'Well I absolutely hate being driven and I want to give this guy plenty of time to get to the location.'* And of course the tragedy was in fact that he was driven to his death over a ravine in Turkey by a film unit driver who was probably rushing from the airport to get him to the location. I believe that the plane was late and they were late for a schedule and rushing. Sadly, I wasn't able to get to his funeral, which everybody went to, because I was up in Yorkshire doing another job. I remember standing in the kitchen of my rented flat making a cup of tea and I had the radio on and suddenly, I think they broke into a programme and said that Roger Delgado had been killed. I just couldn't believe it. I was absolutely stunned.

"This thing about Roger and driving is also quite ironic because he was a very, very keen driver and this is why, to an outsider, he may have been mistaken for a materialist, but I don't think he was. He was, certainly, frightfully conscious of material possessions and his car, which was a little mini, and again absolutely immaculate. I have never, ever seen a car that was cleaner. It was silver, it had one of those small, padded racing type steering wheels and I remember he gave me a lift to Turnham Green station, for some reason, and I remember being struck by how totally immaculate it was. And he talked almost all the time about cars. I'm not at all mechanically minded, and I may have been a little bored when he talked about cars. I do drive a lot, but to me they're just a means of getting from **A** to **B**!

"I doubt if any actor would limit himself in advance to only playing a certain type of part, but I think that after a while you get to know the sort of part that you're most likely to play. I mean, Roger was head and shoulders 'evil', he just **looked** so evil, but a nicer man it's hard to imagine. Obviously as a director I do a lot of casting and I must admit, I do some pretty odd-ball casting at times because I like to cast out of type, but I'd be very pushed to think of, say, a comedy part I'd have wanted Roger to play. It would be difficult to think of one because of those very dark eyes and satanic looks, what do you do? I think he would like to have done comedy actually, because I think comedy is the most difficult thing for any actor to play because it **is** the most technical. In comedy you really live dangerously because if it doesn't work you know about it immediately! I've never seen Roger in anything but the Master, to me he is **THE** Master! Roger was stabbed by his looks playing that particular role.

"The thing about the atmosphere of the six of us working together on **DOCTOR WHO,** Jon Pertwee, Katy Manning, Roger Delgado, Nicholas Courtney, John Levene and myself, was we worked together three and a half years and it was a very happy team. The six of us were friends and got on very well together. Obviously you had your little rivalries form time to time and your little differences of opinion, but it was an extremely happy team and a very professional one and we all enjoyed it. When it came to **The Five Doctors,** and I had about six lines on a different coloured paper from everybody else (I was an afterthought — but I didn't mind), going back into the same rehearsal room with the same people (except for the four Doctors instead of one) really was extraordinary. It was like a timeslip and the two strong feelings I had then were; one, this is fantastic, nothing has changed, it's right back where we were before. The second feeling was, **Where's Roger?** And there was definitely a gap. It wasn't complete without him."

Richard

POLICE PUBLIC CALL BOX
BBC

Longleat '83 saw the reunion of Richard Franklin, Jon Pertwee and Nicholas Courtney.

THE TIME MONSTER

by Peter Anghelides

Henry Kissinger is credited with the stated belief that "power is the greatest aphrodisiac." And if the ability to control is indeed so influential over personal relationships, it is in **The Time Monster** that the Master is at his most seductive. This is the big one, the season conclusion, the final UNIT reunion before a different style of **WHO.** "The entire created universe" is at stake, and the Master's audacious plan for once spans centuries of time and light years of space — and beyond!

The audience are familiar with the Master's extraordinary extra-terrestrial abilities by this stage. So when Percival goes under the influence very easily, even the Master can congratulate himself on the willingness of his subject. Subjects of the Master's control are variously hypnotised, manhandled, seduced, deceived or cowed. For Stuart, the attraction of working for a "fruitcake" is that he can get his research fellowship. For Dr Ruth, she is allowed access to a masculine world of power relations in the science community. For Galleia, a sensual life beyond the non-relationship of an (implied?) marriage of convenience to a father-figure is offered by a (literally) dark stranger — a universe to explore.

Those he cannot "seduce" with offers of opportunity, the Master more overtly subjugates. Benton may not be fooled by a clever phone call (faking the Brigadier's voice), because the Master has not comprehended "the tribal taboos of army etiquette", but the Master is able to fool him with an even older trick in the book; unable to manipulate Benton with power relations in the army, the Master simply exerts himself a little further with violence. With an easier subject like Percival, he can take time off for a brandy and a cigar and hypnotise him when still sitting down. *"Just like old times!"*

The Master's planning has been phenomenal. He has established the questions (as far as possible) he needs to ask of the Atlantean myth; he has created a persona for himself as a continental European scientist; and he has worked his way into a position of confidence, all within the space of the duration of his stay on Earth since **Terror Of The Autons**.

He plays the academic power system too; not only does he manipulate Stuart and Ruth's expectations, he gives just enough suggestion of research possibility on Interstitial Time to the Institute that he will be left alone to his devices — at the taxpayer's expense!

Even the Doctor fears him, as the opening dream sequence demonstrates: "Welcome to your new Master" indeed, since this is the Master's most extensive power-play in the programme's history to that date. No wonder the Doctor spends so much time in this overlong, over-complicated story being stuffy and grumpy.

Thascales is a smooth operator, with a charm unexpected of such an ambitious villain: he has an "infernal courtesy." He uses the experimental TOMTIT to fool the others into building a quite different machine, by adding the time vector filter. He is also adaptable with his disguise, improvising an excuse to wear a helmet when the Brigadier arrives.

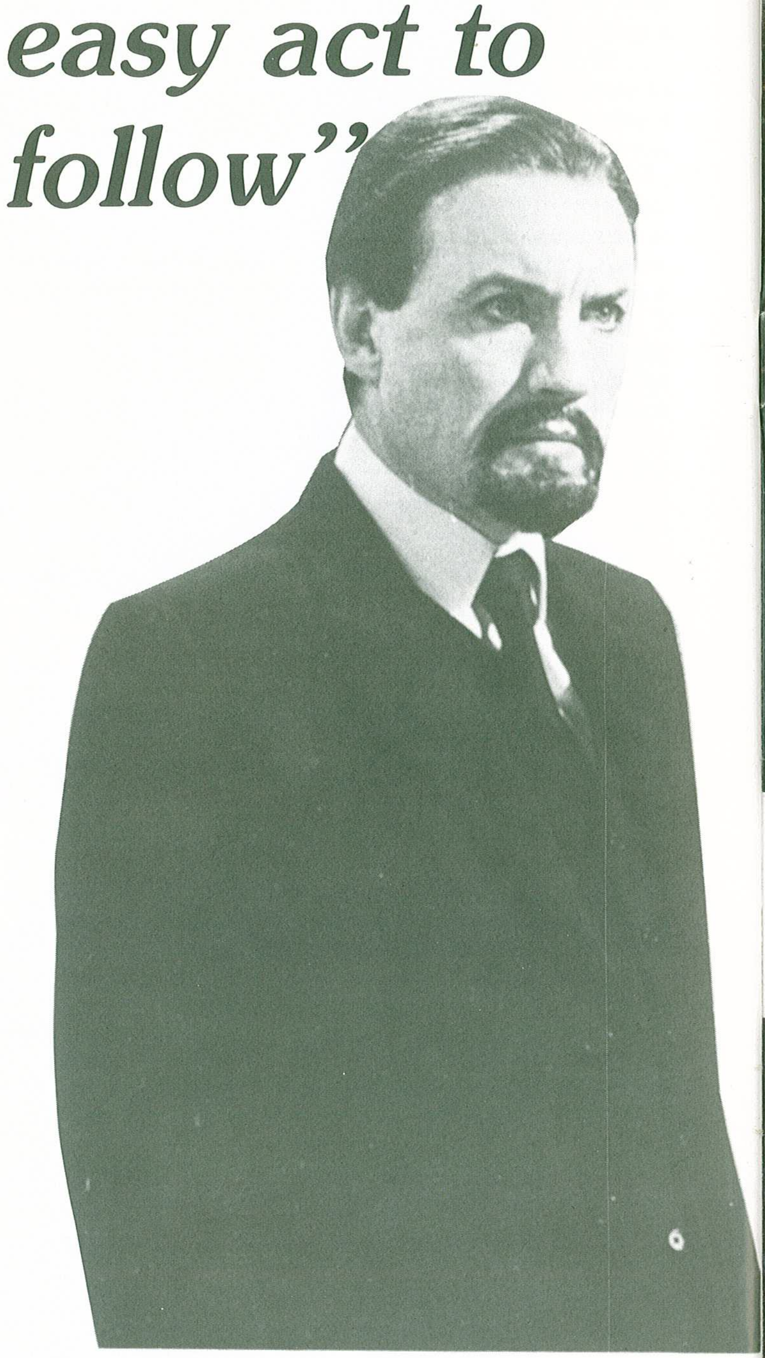
So what goes wrong? The Master makes several incredible errors. He misjudges what he needs to tap the Chronivore's power, he mistakenly kidnaps a high priest, he even starts (bafflingly) to throw anachronisms at the hapless UNIT troops, though, this being the last complete UNIT story, it gives Mike Yates a good cliffhanger ending, where the Brigadier ("Mike!") temporarily steps outside the tribal taboos of army etiquette.

The Master's failing's are familiar and disappointing: he gloats when he's ahead, thinking he's got "all the time in the world," and he even spectacularly loses his temper: *"You **must** believe me"* and *"You'll pay for this, . . . irresponsible schoolboy."* He surrounds himself with those he can control (Stu, Ruth), and then lets **them** control him (Ruth's threat to go to a higher authority). But worst of all, knowing how dangerous his plan is, he misjudges the power of Kronos, tries locking it up in a small room, and ends up finally grovelling for his freedom/life. Critically too, he misjudges Galleia's true loyalties, and suffers as a consequence. His mindless destruction of Atlantis seems like a petulant final trick, and unworthy of the calculated planner we saw working on $E=MC^3$ in the Institute.

Why does he fail then? Too much ambition. Just as the programme over-reaches its limited budgets and runs for two episodes too many of runaround padding, the Master over-reaches his own ability to handle a finite amount of time/space. Controlling Earth is conceivable, but controlling the Universe is plain "nutcase" planning. Only Krasis could get away with saying *"You are indeed the Master."* Even the simple-minded sensuality of Galleia is not taken in after the severing of stronger emotional ties in the furtherance of the Master's great scheme.

Aspiring to control everything, the Master cannot conceive of selflessness, a surrendering of self abandonment. That is why Jo's act in Time Ran defeats him finally. He is abject. The Doctor is merciful. Kronos is asexual, amoral. The Master pushes his luck one last time, and (physically) pushes the Doctor and Jo away as he escapes to fight another day. He is set on a spiralling search for ultimate control. He is seduced by his own power-ambition. Ultimately, he will always therefore defeat himself.

"He is not an easy act to follow"



by Anthony Ainley

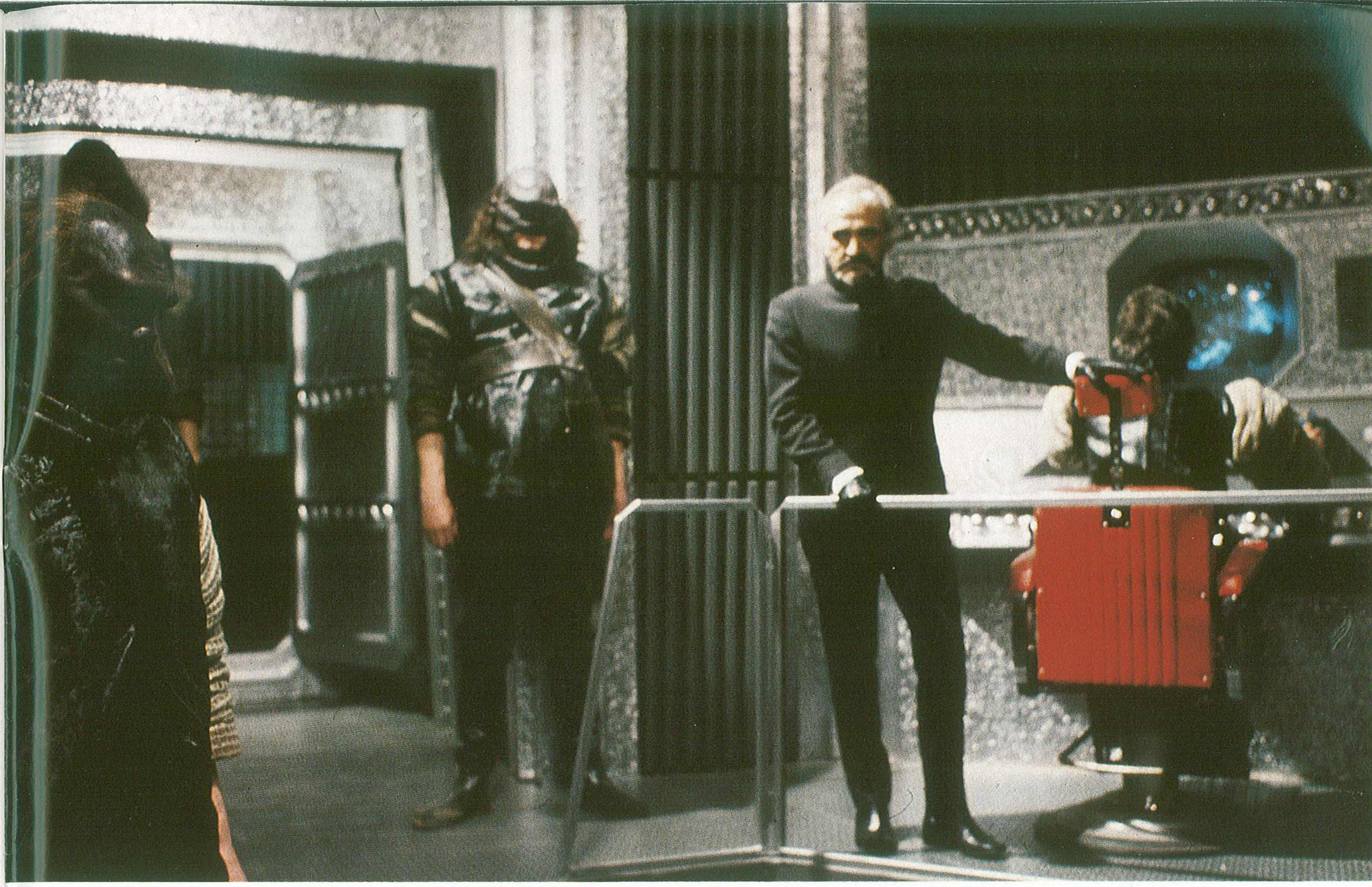
"I never met him but I admired his skill very much. To follow in his footsteps is not easy but it is a good part and I am grateful to him for making the Master such a popular character.

"I've had hundreds of letters singing his praise, from the U.K., U.S.A. and antipodes. I tried not to copy him in order to avoid playing only a pale imitation.

"He is not an easy act to follow, but I very much hope to meet him in the vast beyond, and there discuss his ventures and have a laugh.

"As this tribute so rightly says, his death is a great loss to the profession but it is comforting to reflect that death is only an incident along the way.'

Anthony Ainley



FRONTIER IN SPACE

by Timothy Munro

Frontier In Space is a breathtaking story even 15 years after its production. With its vast scale, immense number of eyecatching locations, vast amount of modelwork, dazzlingly believable aliens and constant action, it remains **DOCTOR WHO's** most successful venture into space opera. At the centre of this overwhelming achievement is Roger Delgado who, amazingly, even when surrounded by so many distractions, more than held his own in his final appearance. More than anything else, **Frontier In Space** is the Master's story. Although nobody could've known at the time that it was to be his farewell to **DOCTOR WHO, Frontier In Space** serves the function of his swansong very well — every facet of his personality from the previous 2 seasons is seen again. Malcolm Hulke's grasp of the Master's character is perfect and Delgado's sparkling performance has the instinctive edge born of long experience.

The Master arrives on the scene in familiar mode, impersonating a Commissioner of the Cyrius 4 dominion government, and as usual he seems completely at home in his adopted role. He is self-assured enough to remain calm and unflustered in the face of the arrogant ill-manners of General Williams. Later, on the moon, and even when captured by the Draconians, he plays his part to perfection, remaining diplomatic, polite but authoritative to the Draconians, as one might expect. He even apologises for violating their space! It is easy to see why people find him so credible.

Interestingly, the Master of **Frontier In Space** is an abler manipulator of people than before. In this respect he fits perfectly into the corrupt, totalitarian, backstabbing political atmosphere of 26th Century Earth. he demonstrates this on the moon, where he calmly, cooly blackmails the Governor into handing the Doctor over to him, without even resorting to hypnotism. He knows the Governor tried to murder Professor Dale and exploits the fact; *"Suppose I were to support the Doctor's demand for an official enquiry? Some very awkward questions might be asked"*. His tone is affable, even friendly, but the threat is there all the same. He understands how the Governor's mind works and ruthlessly exploits his weaknesses. He does much the same thing when the Doctor refuses to accompany him. *"Y'know"*, he tells the Governor, off-hand, *"This man always works with an accomplice. A girl. I've got her under lock and key back on my ship"*. It's all he needs to say — the Doctor comes with him. In episode 6 he exploits Jo's newfound independent spirit to lure the Doctor to the Ogron's planet. He knows that if he leaves her in an easily-escaped cell with the relevant galactic co-ordinates lying near a transmitter, Jo will eventually escape and make a distress call. *"I knew I could count on you"*, he tells her, once she has done as he planned.

Frontier displays the Master's relationship with Jo perfectly. They have known each other a long time by now and he seems almost fond of her. He even knows how to tease her, for example in part 3 when Jo is locked in a cell and the 'Cyrius Commissioner' comes to get her out. *"To coin a phrase"*, he tells her, *"I've come to take you away from all this!"* During their bumpy flight to the Ogron world he seems concerned for her safety and expresses his sympathy when she seems distressed. He doesn't however, think twice about ejecting her into space if it is necessary.

Malcolm Hulke's script also uses another little-seen side of Delgado's Master, his ability to be funny. **Frontier In Space** is full of such moments, as in part 5 when he begins a long speech about his belief in peace, justice etc. to the Draconian Emperor which causes the Doctor to enquire, *"Are you feeling alright, old chap?"*. The best moments are provided by his increasingly ill-tempered dealings with the Ogrons. Right from the start he regards them as *"great bumbling idiots!"* but by part 6 he is at the end of his tether with them as they gibber *"the monster came!"*. *"And I suppose you all fled like rabbits?"* Delgado bellows, physically belting one of them around the room!

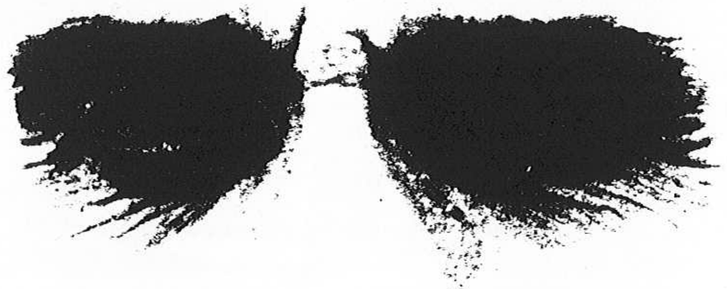
This Master is a cool schemer, a genius whose weakness lies in his faith in his own cleverness. *"Those lumbering idiots couldn't have thought up such a brilliant scheme all by themselves"*, he tells Jo in part 3 with great pride. This self-confidence overtakes him when the Doctor and Jo are his prisoners — on the police ship bridge he becomes so engrossed in *War of the Worlds* that he fails to spot the Doctor escaping on the monitor, or notice that Jo has been talking to herself for **twenty** minutes!.

"Thank you, Miss Grant, we'll let you know" he snaps acidly when he **does** notice! However, when things go wrong he soon regains the upper hand — when he can't hypnotise or terrify Jo he simply thinks of another way of achieving the same end. Captured by the Draconians and slung in a cell he goes into a brief sulk, but soon sends a distress signal to the Ogrons, and by the time he arrives in Draconia he is as buoyant and confident as ever, hailing his guards with *"Come on, you fellows, let me out! Your Emperor is waiting to see me!"* His vigour fails somewhat as the guards merely stick their guns under his nose.) He displays schoolboyish sadistic pleasure as the war approaches, but he isn't just in it for the pleasure of destruction, and undoubtedly he planned to double-cross his Dalek employers. His attitude to them is perfect — to their faces he is respectful and polite, when they're gone he is contemptuous of the *"stupid tin boxes!"* The scenes with the Master and the Daleks work so well that it is infuriating that we never saw this stunning team together again.

Only **Frontier**'s finalé disappoints, for the story doesn't really finish, it just fizzles out. The cliffhanger is good but one is left wondering about the Master's fate. The last we see of him is a gun being kicked from his hand as the Ogrons are reduced to hysterics by his fear device. This is a sadly downbeat final scene for a man who contributed immeasurably to the **DOCTOR WHO** legend.

However, in general **Frontier In Space** is a fitting farewell piece for the original Master. He went out on a high note, displaying his power, his phenomenal mind, his wit, his charm, his unfailing ability to adapt to any situation, and his skill as a performer (witness Delgado's 'Cockney spaceship pilot' voice in part 5). He looks as perfectly at home with his feet up on the controls of the policeship and his head in a book as he does in the President's office, dismissing General Williams' paranoid hostility with all the cool aplomb of a genuine Commissioner.

Above all, Roger Delgado's skill as an actor, and his rapport with Jon Pertwee and Katy Manning, is evident throughout. **Frontier In Space** presents the Delgado Master as he will always be remembered — powerful, self-assured, a sinister but witty, entrancingly devilish genius, fitting in perfectly wherever he goes and hob-nobbing with the mighty in distant galaxies surrounded by a universe which was as credible as he himself was. What more could we ask for.



by Kismet D. Marlowe

Roger absolutely loved playing *'the most evil man ever created'*, as he put it, and was not a little upset when the producers decided to write him out, six months before he was killed in Turkey.

I was convinced it was because the character became too popular. However, that's show business, as they say.

He was a lovely man, with an adorable daft sense of humour and we had a marvellous marriage which lasted seventeen years.

May I say that I'm now happily married to another lovely man — also an actor — and have been for nearly twelve years.

I think it's extraordinary that you have gathered all these people together and produced this. I'm quite knocked out by it.

I really do think it is utterly charming for Roger to be remembered in this way. I am very touched and I know Roger would have been very touched too.

Kismet D. Marlowe.